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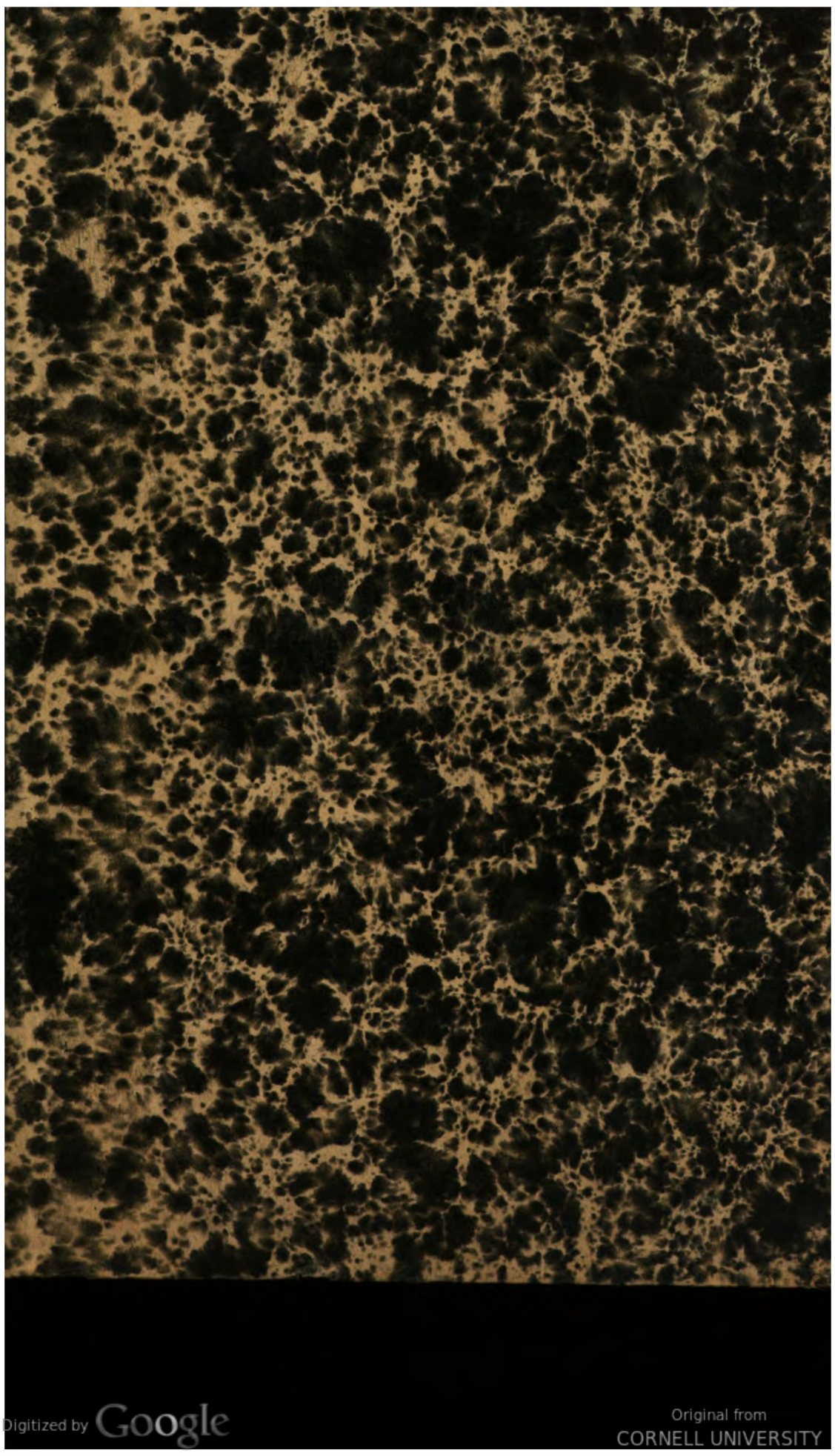


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AMERICAN JOURNAL OF NUMISMATICS.

QUARTERLY.



At mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.

— *Hor., Sat. I, i. 66.*

VOL. XXXIX.

JULY, 1904—APRIL, 1905.

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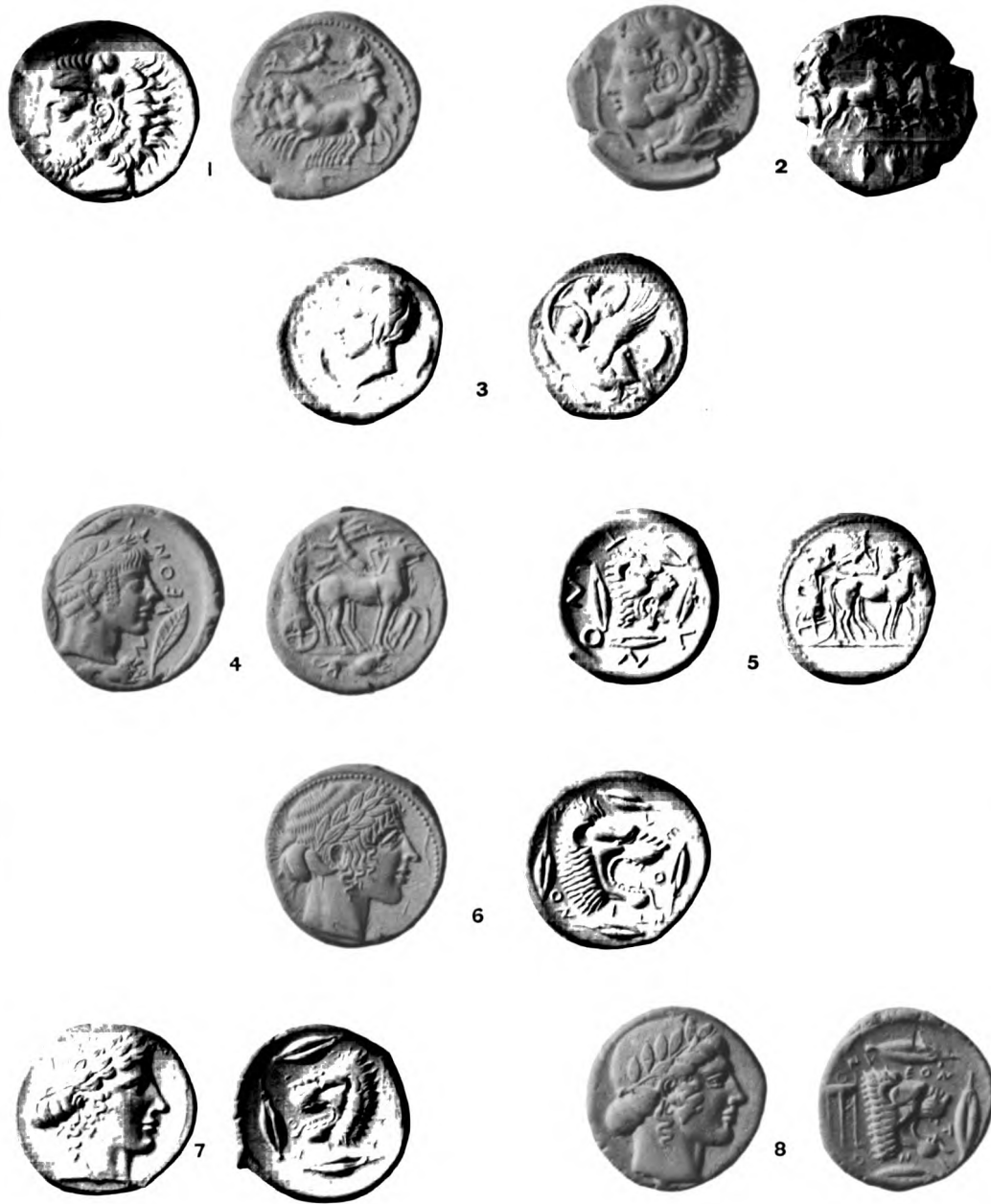


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ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
— *Horatii, Sat. I, i. 66.*

VOL. XXXIX.

BOSTON, JULY, 1904.

No. 1.

ANCIENT GREEK COINS.

XIII SICILY, 3. (KAMARINA, LEONTINOI.)

BY FRANK SHERMAN BENSON.

[Continued from Vol. XXXVIII, page 39.]



KAMARINA sprang into being to supply the need felt by Syracuse for a watchful ally on the south coast, where even before the sixth century a fierce thirst for conquest had so far extended her territories as to embrace the whole southeastern corner of Sicily. But the daughter city, almost from her foundation, in the year 598 B. C., disdaining the conventional role of an obedient colony, pursued an unexpected policy of bitter opposition to every interest of her founder. Thus, always warring, not only with neighboring towns—a Greek city's natural foes—but also with this hereditary protector, Kamarina underwent many vicissitudes, and we read of a speedy overthrow by exasperated Syracuse, re-colonization, fresh ruin by the tyrant Gelon, and a third foundation, now by adjacent Gela, all in little more than her first century. This latest settlement, in 461, was however crowned by more favoring fortune, and we have the evidence of several noteworthy coin issues that Kamarina led a flourishing existence until the fatal year 405. Then, as we know, the Carthaginian invasion, aided by Dionysios' treachery, spared not a single south Sicilian town, and in all of them numismatic production of any importance ceased with this crushing disaster.

KAMARINA.

140. Tetradrachm, wt. 270 grs. B. C. 461-405. (Pl. XIII: 1.) Obv. (KAMAPINA)ON Head of bearded Herakles to left, wearing lion's skin: plain border. Rev. Quadriga to left, horses galloping in step, and driven by Pallas wearing helmet and crowned by flying Nike; in exergue, crane flying to left: border of dots.

(From the Bunbury sale, 274.)

141. Tetradrachm, wt. 266 grs. B. C. 461-405. (Pl. XIII: 2.) Obv. Head of youthful Herakles to left, wearing lion's skin; in front, upper part of strung bow. Rev. KAMAPINA in exergue. Quadriga to right, horses galloping and driven by Pallas wearing helmet and crowned by flying Nike; also in exergue, two amphorae.

(From the Bunbury sale, 277.)

While studying the allusions to Herakles found on several Sicilian coins (Nos. 100, 127 and 135) we have briefly followed the hero's various fortunes on the island; but nowhere in these legends can we discern any reason why his worship should have secured so entire a pre-eminence among the cults of Kamarina as is evidenced by the constant appearance of his head on the obverse of her principal issues. Perhaps the proximity of Agyrium, the great Sikel stronghold where the demi-god on his westward journey was first recognized and first received divine honors, may have instilled into the minds of the Kamarinaians a feeling that their own Sikeliot town had also some peculiar claim.

But if the obverse type must remain obscure, the symbolism of the reverse quadriga is correspondingly simple, since Pindar comes to our aid in two of his Olympic odes. "For this is the triumphal procession of the victorious car of Psauis, who crowned with Pisan olive, seeks to raise renown to Kamarina." His victory at Olympia occurred in the year 452 B. C., less than a decade after the third colonization of Kamarina, and when already there "was uniting quickly a high-grown forest of solid buildings, which should raise from poverty to power this town of citizens." Psauis' doubly acclaimed triumph must have contributed so largely to the growth and prosperity of the new foundation, as to permit our hope that always the Kamarinaians gratefully realized, for their illustrious fellow-citizen, the lyric poet's prayer, "Mayst thou a conqueror at Olympia, delighting in the horses of Poseidon, lead a tranquil old age to thy end, with thy sons, O Psauis, around thee."

The unwonted presence of the goddess as charioteer of both victorious cars harmonizes with the invocation to "Pallas, protectress of cities," in that second ode presumably sung by the victor; while the importance of her worship at this moment of festal pomp is still further emphasized by the twin amphorae filled with her sacred oil.

Returning for a moment to the obverse type we should note the marked contrast pointed out by Professor Gardner between the fierceness of the older

head and the soft effeminacy of the younger, where one could almost imagine an Omphale.

142. Didrachm, wt. 125 grs. B. C. 425-405. (Pl. XIII: 3.) Obv. Σ IPANNI Head of river-god Hipparis to left; on either side, a river fish upwards: plain border. Rev. ANIPAMAK Nymph Kamarina seated to right with inflated veil, on swan swimming to left with spread wings; around, three fishes: border of dots.

(From the Evans sale, 47.)

Doubtless deeply imbued with the religious awe felt by all these early Greeks for springs and streams the Kamarinaians had personified their river Hipparis, whose flowing waters formed the lake below the town; and they now distinguished with his horned profile the main type of this probably latest civic issue. The dishevelled appearance of the hair seems peculiarly appropriate for a river-god, while the vigor and freshness of the features typify aptly the eternal renewal of rushing water.

But it is the reverse type which most attracts, for here poetic grace and tender delicacy combine to produce a remarkable composition. The nymph Kamarina, so proudly borne by the swan along the lake's surface, with a favoring breeze gently swelling her veil and sweeping along the pair amidst sporting fishes, seems the prototype of that similar picture so vividly painted for us by the poet Moschos nearly three centuries later: "Meanwhile Europa, riding on the back of the divine bull, with one hand clasped the beast's great horn, and with the other caught up the purple fold of her garment, lest it might trail and be wet in the hoar sea's infinite spray. And her deep robe was swelled out by the winds, like the sail of a ship, and lightly still did waft the maiden onward."

The credit for this charming design rests with the great Euainetos, who seems—we know not why—to have left Syracuse for a period of years, during which there are found various signed examples of his production at Kamarina, Katane, and other neighboring towns. Here his obverse type, with a full face of Hipparis, as well as this his reverse composition were delicately imitated by the Kamarinaian engraver Exakestidas, whose signature appears on certain dies. Mr. Evans considers that the work of the local artist can be distinguished by a tunic which drapes the nymph's bust, while the treatment of the Syracusan master leaves the upper part of her delicate figure nude.

The constant goal of the numismatist must be truth, not alone in the description and interpretation of his coins, but as well in the unveiling of those attractive side lights with which this study illumines contemporaneous history. So now stern justice compels the writer to add that according to all ancient evidence the famed lake of Kamarina, far from being a pure, sun-kissed, wind-stirred sheet of water, was undeniably, for certain seasons of the year, a pestilential swamp. In fact so dangerous were its miasmas to the health of the

city that the Kamarinaians had, many years before, formally requested from the oracle at Delphi permission to drain it; and when forbidden, had in defiance of the god proceeded to carry out their design. Clearly did every Greek recognize the divine vengeance, slow-footed but relentless, when in that year so fatal to Sikeliot freedom the besieging Carthaginians were able to force an entrance to the city on this northern side, then no longer protected by the swampy lake; and the Delphic warning "Remove not Kamarina: unmoved 'tis better far" took its place among familiar Hellenic proverbs.

But the greater the genius, the greater should be the poetic license, and if Euainetos saw the lake in times of flood, and pictured it for us as the enchanted home of river-god and nymph, surely all posterity has been by just so much the gainer.

Unfortunately, as appears on the plate, this example is badly preserved. We regret but we accept the usual wear which comes to a coin from long circulation in a busy civic life; yet when a piece still in good condition had by accident or design once found the hiding-place where it was destined to repose during more than twenty centuries, we have a right to feel aggrieved if mother Earth shows herself no tender guardian, but actually takes a share in the work of destruction. For often, and especially in the volcanic, sulphur-impregnated lands of Sicily, a slow but steady disintegration seems to have gone on during all the time of concealment; and this coin is a clear example of what damage can be produced after one could reasonably expect that all danger of injury was over. With a more common coin, a finer example could perhaps be secured, but the extreme rarity of these didrachms makes each one a treasure, of which even poor condition cannot affect the joy of possession, nor spoil the artistic charm.



LEONTINOI in her early foundation by Chalkidians from Naxos in 728 B. C., changes the scene again to the east coast, where, at a point little more than a score of miles from Doric Syracuse, the new city stood guard over the most fertile plain in Sicily. Rich and independent for her first two hundred years, Leontinoi could not withstand the grasping ambition of those great tyrants of the early fifth century, and passed under the rule first of Hippokrates, and then of the Geloan dynasty. She recovered her freedom, however, after the downfall of this house, and in the year 466 entered upon her period of greatest prosperity. This happy condition was indeed destined to prove short-lived; although it was not the African invader, barbaric conqueror of so many fair Sicilian cities, who overwhelmed Leontinoi, but Syracuse her watchful and ambitious neighbor, against whom as indeed against all Doric pre-eminence Leontinoi had long openly plotted and intrigued. For at last even the pow-

erful alliance of Athens could not save her from the consequences of such indiscreet boldness, and in 422 the Chalkidic city passed finally, except for two brief glimpses of independence while the Deliverers made her their base of operations, under the rule of her great rival.

Few Sicilian coins were struck before 500 B. C., and thus we must limit the coin life of Leontinoi to little more than three-quarters of a century. By this of course, here as elsewhere in such connection, is meant the coinage of silver, since the issue of bronze obtained generally for centuries after the extinction of all civic self-government; even the Romans allowing a copious outflow of the baser metal.

LEONTINOI.

143. Tetradrachm, wt. 265 grs. *circa* 479 B. C. (Pl. XIII: 4.) Obv. ΛΕΟΝΤΙ(ΝΟ)Ν Head of Apollo to right laureate; around, three laurel leaves; beneath, lion springing to right. Rev. Quadriga to right, horses walking; charioteer crowned by flying Nike; beneath, lion running to right.

(From the Bunbury sale, 327.)

144. Tetradrachm, wt. 265 grs. B. C. 500-466. (Pl. XIII: 5.) Obv. ΛΕΟΝΤΙ-ΝΟΝ Lion's head to right with open jaws; around, four barleycorns. Rev. Quadriga to right, horses walking and crowned by flying Nike: border of dots.

(From the Montagu sale, 105.)

From these and the following coins we see that the god whom all Leontines held in highest reverence and regarded as their tutelary deity was Apollo, just as it is shown with equal clearness that they considered the lion his peculiar emblem. The fertility of the adjacent plain, symbolized by these grains of barley, played so large a part in Leontine prosperity, that the character in which Apollo here appears is undoubtedly his primeval one of Phoibos, the sun-god. Of highest import indeed to all tillers of the soil was the cult of this powerful divinity, acclaimed in each blossoming spring-time as beneficent protector of the germinating crops; then later, as the season advanced, worshipped with such propitiatory offerings as might avert those malign influences he ruled, the parching heat and destructive drought; and at last with all the joyous rites of an autumnal harvest festival gratefully thanked for the mellowed products of the soil.

The former coin possesses likewise vivid historic interest; for a marked similarity of type and treatment, although by a different hand, justifies its precise attribution to the same period and to the celebration of the same great event as that important issue of Syracuse, designated the Demareteion-class (No. 68). In 480 Leontinoi was a Syracusan subject city, and although we have, perhaps for some such reason, no record of the part she played in the great victory, undoubtedly Leontine forces marched under Gelon to Himera, and nothing could seem more probable than that the tyrant or subservient citizens

should have initiated the coinage of Leontinoi by a victorious and commemorative issue similar to that of the first city of Sicily, the preserver of Sikeliot freedom. The fleeing African lion beneath a victory-crowned quadriga thus symbolizes even for an enslaved commonwealth as glorious an event as any in the story of Sicily.

Some have seen in those three laurel sprays surrounding the god's head an endeavor of Greek symbolism to show that Apollo's temple was situated, as is indeed most likely, in a grove of his sacred trees. The pose of this springing lion beneath—unfortunately obscure on my example owing to incorrect centering—so unlike the fleeing Punic beast of the reverse, implies a different signification, and would symbolize merely that for some reason there was, as has been said, a close connection in the minds of the Leontines between Apollo and the lion. Thus too it is clear why later this animal became the principal type of the city, although on coins its full figure was discarded for the head alone, as presenting on this small scale a more impressive appearance. We need not long consider a fanciful suggestion that the lion was chosen for the civic badge from the similarity of the animal's name to that of the city, this too having been first christened after its site, a very place of lions.

145-147. Tetradrachms, wts. 266-262 grs. B. C. 466-422. (Pl. XIII: 6-8.) Obv. Head of Apollo to right, laureate. Rev. AEONTINON Lion's head to right or left with open jaws; around, four barleycorns, or three with the fourth replaced by laurel leaf, or tripod.

(The last from the Wotoch sale, 223.)

The Leontine series, taking these three heads in connection with No. 143, presents a fine example of artistic sequence; in which the strength and stiffness of archaism, the direct simplicity of transition, and the dignity, elegance, and refinement of the fine-art period are beautifully and characteristically distinguished.

The awe-inspiring lion's head has now been transferred to the reverse, while for one of the barleycorns there is in the later period substituted a leaf of Apollo's laurel, or a tripod, constant symbol of this god when he is considered as the inspiration of the Delphic prophetess.

Although limited space precludes more than the briefest reference to my position regarding an important and still vexed question among numismatists, namely, which side of a coin should properly be considered the obverse and which the reverse; yet from the arrangement of these Leontine coins, of my Syracusans, and of other examples already considered, it will be evident that I follow the older school of writers.

These authorities, Dr. Imhoof-Blumer, Dr. Head, Professor Gardner and Mr. Evans, have maintained that the obverse always presents the type worthy

of highest honor, such as the full figure, head, or symbol of god or goddess, the peculiar badge of a city, or some other similar characteristic and honorable device; while they leave for the reverse all less dignified compositions, the quadriga, the horseman, or even the civic badge in those cases where a god's simulacrum may have usurped the obverse.

But within the last few years has arisen a new school led by Mr. G. F. Hill, of the British Museum, one of our most distinguished writers, the adherents of which, establishing a purely arbitrary distinction, claim that, technically considered, the obverse is always the convex side, the product, as we saw in the Introduction, of the lower die which was sunk in the anvil. It would follow then that concavity of surface would always mark the reverse side.

While this rule affords, it must be confessed, a positive indication regarding almost all Greek coins, yet the theory thus formulated is so often opposed to all their artistic and religious aspects as to lead its disciples into many inconsistencies, and to strengthen our belief that no such merely scientific classification could have obtained in ancient times among the designers, possessors and circulators of these coins.

For if we take a passing glance at simply the religious feature of the question, we find that in Nos. 143 and 144 (Pl. XIII: 4 and 5) this new system would make the obverse display a quadriga; while Apollo, the revered tutelary god of Leontinoi, whose devout worship her types and symbols proclaim, would be consigned to the reverse; as would likewise be the case with the lion's head, by far the most important of these divine symbols.

It is well known that the charge of impiety was one of the most awful which could be brought against a Greek, who would feel that conviction and the death penalty were almost certain; and no reader of Greek history can forget either the cruel trial of Aspasia thus accused, where all the eloquence and influence of Pericles at the height of his power barely secured an acquittal for his beloved companion, or the fate of Pheidias and of Alkibiades who, similarly charged, sought by self-imposed banishment to escape a certain doom.

These events occurred in the latter half of the fifth century, and surely at its commencement, when religious beliefs were still more powerful, no Sicilian die-engraver would have dared give the preference to a quadriga, mere symbol of temporal glory, and thus openly outrage the high gods by relegating great Apollo to the inferior, reverse side of his coin. For he would have realized that to place in the hands of his fellow-citizens such conclusive evidence of religious scepticism could have had only the gravest consequences.

Every genuine enthusiast in the pursuit of this special branch of numismatics serenely feels that the Greek coinage in many respects excels all others; and one of the most pronounced of these superiorities consists in an entire absence of the commonplace. Surely then we, both as collectors and as students, should not strive to fetter with an unchangeable scientific law these

charming illustrations of the true spirit permeating all Hellenic art and religion, nor should we wish to deprive them of that freedom which with the Greek was a ruling passion, often indeed so blindly cherished as to work the very destruction of all it strove to uphold.

[To be continued.]

THE COINAGE OF SIAM AND ITS DEPENDENCIES.

BY HOWLAND WOOD.

(Concluded from p. 98, Vol. XXXVIII.)

KEDA.

THIS State is situated on the western side of the Malay Peninsula, and at one time it extended to Tenasserim on the north, and as far as Perak on the south. It carried on extensive wars with Siam, Achin and the neighboring Malay States. It began to decline when the Europeans came, and through treachery and disastrous wars it lost its independence; England annexed the southern part under the name of Poulo Penang and Province Wellesley, and Siam took the remainder. The name of this State is spelled Keda, Kedah or Quedah. The Siamese call it Muang Sai. The coinage is chiefly silver and lead, with Malay or Chinese inscriptions, the lead, for the most part, having a round hole in the centre. Some curiously shaped pieces are also assigned to this State. The following is a list of the coins:—

(Sultan) Mohammed Chiwa Zeinal Aladin Ma Alem Shah. A. H. 1154?–1192=A. D. 1741–1778.

Silver. Real. Malay inscription. *Obv.* *Sulthan Mohammed Chiwa (?) khalifat er nahmen.* "Sultan Mohammed Chiwa, ruler of clemency." *Rev.* *Bebelad Keda dar el man senet 1154.* "In the land of Keda the site of peace, the year 1741." 21mm. 3.13 grammes. (See fig. 27).

Copper. Without date. Malay inscription. *Obv.* *Dar el man.* "Place of peace." *Rev.* Undecipherable, with the exception of the word *Keda*. 20mm. 1.75 grammes. (See fig. 28).

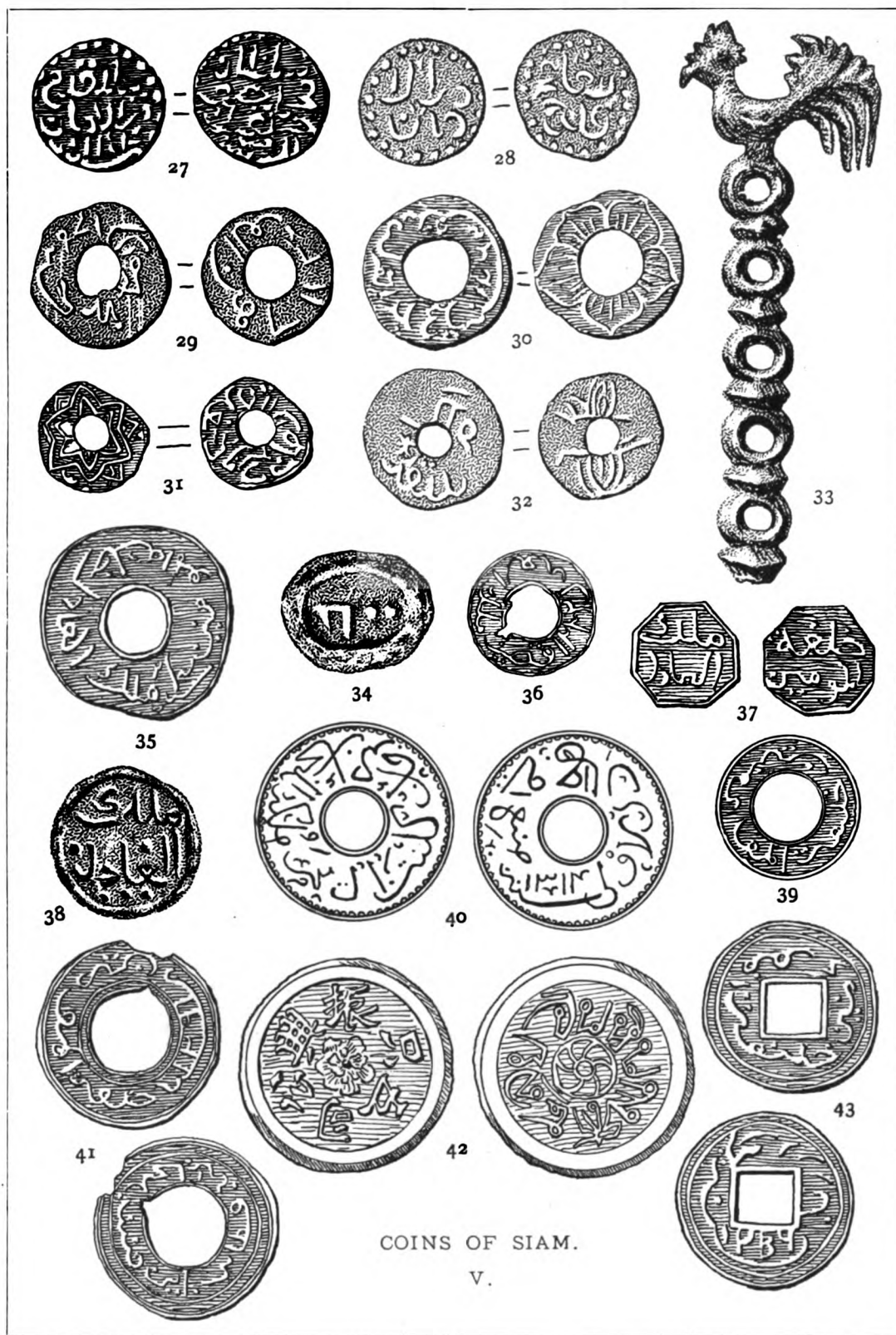
(Sultan) Tach ed din Alem Shah. 1219–1237=1804–1821. He was the last Malay ruler. He was dethroned by the Siamese in 1821, and died in 1846.

Pewter. Trah. Malay inscription. Round hole in centre. *Obv.* *Belad Keda dar el man.* "Country of Keda, seat of peace." *Rev.* *Tahim Alif 1224.* "Of the cycle Alif 1809." 23mm. 1.85 grammes. (See fig. 29.)

Tuanku Anum (Malay governor of the Siamese).

Pewter. Trah. Malay inscription. Round hole. *Obv.* *Belandshah belad el Perlis Keda senet 1262.* "Current in Perlis in the kingdom of Keda, year 1846." *Rev.* Lotus flower. 24mm. 1.50 grammes. (See fig. 30.) Perlis is in the northern part of Keda.

Pewter. Trah. Malay inscription. Round hole. *Obv.* *Belandshah belad Keda dar el man.* "Current in the country of Keda, the abode of peace." *Rev.* Twelve-rayed star. 18mm. (See fig. 31.)



AMER. JOUR. NUMISMATICS.

VOL. XXXIX.

Obverses.	Reverses.
44 仁利和順	55 حلبنة الكرو السلطان الفطو
45 千順	56 振興通寶
46 萬事遂愿	57 宋城通寶
47 三合容芬	58 享班通寶
48 有福者居	59 通寶
49 四大五常	60 源利公司
50 成發房亨	61 廣利合其
51 朋合順利	62 利和
52 協興公司	63 源茂公司
53 دولة كلتن دا سمع صكه	64 如信公司
54 السلطان الفطاني سنة ١٢٩٧	65 南邦通寶

CHINESE AND ARABIC INSCRIPTIONS
ON SIAMESE COINS.

Pewter. Trah. Malay inscription. Round hole. *Obv.* *Belad Keda el man.* "Country of Keda, the seat of peace." *Rev.* Six-rayed star or lotus flower. 22mm. (See fig. 32.)

The next eight coins have Chinese inscriptions and are evidently used by the various Chinese mining companies working in Keda. The list of these and of most of the other coins with Chinese characters is taken from the Batavia Museum catalogue, by Van der Chijs.¹ All of the pieces are of quite recent date and are invariably of tin or pewter. I have transliterated the Chinese according to the sound of the Cantonese dialect, as nearly all of the Chinese in foreign countries are from the province of Kwang-tung. The inscriptions read in the following order; top, bottom, right, left, and are as follows:—

Obv. *Ta hing fu fung.* *Rev.* *Yan li fo shun.* (See fig. 44.)

[The Chinese inscriptions on this and the following coins are figured on Plate VI.]

Obv. Same as above. *Rev.* *Tsin shun* above and below hole, Arabic inscription to right and left. (See fig. 45.)

Obv. Same as above. *Rev.* *Wan she sui un.* (See fig. 46.)

Obv. Same as above. *Rev.* *Sam hop lok-hop fan.* (See fig. 47.)

Obv. *Sam hop kwei ki.* In running hand. *Rev.* *Yau fuk che kü.* (See fig. 48.)

Obv. *Hop li ching ki.* *Rev.* *Sz' ta u sheung.* (See fig. 49.)

Obv. *Ts'ai sing kung chiu.* *Rev.* *Ch'ing fat fong hang.* (See fig. 50.)


Obv. *I shing kong sz'.* *Rev.* *P'ang hop shun li.* (See fig. 51.)

Among the coins that have been ascribed to Keda the following are a few. Tavernier mentions the first piece I give:—

Pewter. Trah. Arabic inscription. *Obv.* The confession of faith—There is no God but God etc., with the date 1041 (?) = 1631. *Rev.* In the centre a circle with an eight-pointed star surrounded by flowers and fruit.

Pewter. Timma. About 1850. Cock on two rings. Size 45 x 32mm. This and the following piece may possibly be weights. Compare similar pieces described in the *Indian Antiquary* for 1898, p. 141.

Pewter. Timma. Cock on five annulets. 88 x 32mm. (See fig. 33.)

Pewter. Trah (?) Oval, in an oval depression  . . . 25 x 20 mm. (See fig. 34.)

Pewter. Trah (?) Similar, but round.

Cowries are also used here, 50 being equal to a trah.

JUNKSEYLON OR ONDJONG SALANG.

On this island pieces of tin were used at one time, in form like the lower part of a cone, the top parallel with the base. In 1669–79 mention is made of small lumps of tin, without stamps but of recognized weight, called *Putta* (Poot), worth about three pence; and also of a large Poot. The old ones were but a few ounces in weight, while in 1813 the weight was about three

¹ Catalogus der Numismatische Versameling van het Bataviaasch Genootschap van Kunsten en Wetenschappen. Batavia, 1896.

pounds. The word Putta means a fragment.' There were also half and quarter sizes of these large pieces.

Junkseylon, sometimes known as Puket, is a large island on the west coast, and formerly belonged to Keda. Tin mining is an extensive industry there.

On the west coast of the Peninsula the Indian rupee circulates, while on the other side the Mexican dollar and the 2½ guilder piece are current.

On the eastern side the first State to be taken up is

TRINGANU.

Like most of the other Malay States this was once flourishing, but has now lapsed into decay. Its numismatic remains are as follows:—

Silver. ½ Real. Malay inscription. *Obv. Sulthan* (Sultan) in two lines within a dotted border. *Rev. Adil shahr.* "City of justice," within a border of dots. 13mm.

Pewter. Pichi (?) Malay inscription. Round hole. *Obv. Melik el adil khalfat el mumenin* 13—. "The just king, calif of the believers, 18—." 30mm. (See fig. 35.)

Pewter. Pichi. Malay inscription. Round hole. *Obv. Kadir melik el adil* 1222. "[Piece of] tin of the just king, 1807." *Rev.* Blank. 21mm. (See fig. 36.)

The inscription on this piece reads from the outside. There is another piece, a trifle smaller, with 22 instead of 1222. There are also pieces with 1222 and 22, with inscriptions reading from the inside. These pieces vary from 16mm. to 21mm.

Pewter. Malay inscription, without central hole. Octagonal. *Obv. Melik el adil.* "The just king." *Rev. Khalifat el mumenin.* "Calif of the believers." 17mm. (See fig. 37.)

There is a large piece with like inscription. Round. 27mm. (See fig. 38.)

In my own collection there is a piece which I think can be assigned to this place:—

Pewter. Malay inscription. Round hole.

Obv. Khalifat el mumenin. "Calif of the believers." *Rev.* Same as obverse. Round. 24mm. (See fig. 39.)

J. H. S. Lockhart² gives the following piece for this State; he does not name the metal, but it is presumably tin or pewter.

Obv. Chinese inscription. *Hip ling kong sz'.* *Rev.* Malay inscription. (See fig. 52.)

Mention may be made here of a copper piece issued by English merchants for trading purposes, with Malay inscription, reading on one side *Negri Tringanu*, "State of Tringanu," and on reverse, *1 Satu keping, 1251.*

¹ R. C. Temple in *Indian Antiquary*, Jan., 1902, p. 51; Thos. Forrest, in his *Voyage from Calcutta to Mergui Archipelago*, p. 35, mentions these pieces and confirms the weight as being about three pounds.

² A Guide to the Inscriptions on the Coins of the Farther East: 1895. Vol. III of the *Currency of the Farther East*.

KALANTAN.

This State lies to the north-east of Tringanu, and extends to Patani. It was once a powerful State, partly subordinate to Siam though practically independent. The coinage of this State which I have seen is of recent date. There are some specimens in pewter, 25mm. in size, with a round hole, which are probably of an earlier date, but those which have been found are in such poor condition that the inscription is undecipherable. The two other specimens that I know of are as follows:—

Pewter. Malay inscription. Round hole. *Obv. Daulat Kalantan dar samang malika. Rev. Dlarub fi Jamada 'l akhir senet 1300.* (See fig. 53.)

Pewter. Ornate Malay inscription, incuse. Round hole. *Obv. Melik malika belanchan kirjan(?) Kalantan. Rev. Soonih fi Jamada 'l awwal senet 1314.* (See fig. 40.)

PATANI.

This State lies to the north-east of Kalantan and like the preceding once had considerable power; it was however invaded and subjugated by Siam in 1832. The coins attributed to this place are as follows:—

Pewter. Pichi. Malay inscription. Round hole. *Obv. Ini pitis belancha Rach Pathani. "This is a current pitis of the Rajah of Patani." Rev. Khalifat el mume-nin senet 1261. "Ruler of the believers, year 1845." 30mm.* (See fig. 41.)

Pewter. Malay inscription. Round hole. *Obv. Es sulthan el Pathani senet 1267. "The Sultan of Patani, year 1267." Rev. Khalifat el karu. "Ruler of the faithful." (?)* (See fig. 54.)

Pewter. Malay inscription. Round hole. *Obv. Khalifat el karu es sulthan el Pathani. "The ruler of the faithful, the Sultan of Patani." Rev. El melik el adil el Pathani "The just King of Patani" 27mm.* (See fig. 55.)

SINGORA.

This Province is on the eastern side of the peninsula and was formerly a part of the Kingdom of Ligor. The Siamese name for the place is Songkhla. The coins are as follows:—

Pewter. *Obv. Chinese inscription. Chan hing tung pao. Rev. Bilingual inscription. In Malay, Negri Singora; and in Siamese, Songkhla. Round. 40mm.* (See fig. 56.)

Obv. Chinese inscription. Sung ching tung pao. Rev. Similar to reverse of above except the Siamese inscription is transposed. Round. 40mm. (See fig. 57.)

Obv. Chinese inscription. Hong pan tung pao. Rev. As above. (See fig. 58.)

Obv. Chinese inscription above and below hole. Pin yun. Man-like figures on each side of the hole on obverse and reverse. Rev. Chinese inscription above and below hole. Tung pao. (See fig. 59.)

The two following pieces have no central hole; they are very thick, and appear to have more tin in their composition.

5 Cents. *Obv.* Chinese inscription around a rose. *Chan hing kong ss' wu chak.*
Rev. Siamese inscription around a wheel of six spokes.

10 Cents. Similar to above but with complex form of *shik*, 10 (†) in place of *wu*.

LIGOR.

This State was founded about four centuries ago by a king of Ayuthia as a sort of buffer State. Most of the inhabitants are Siamese. The Chinese call it Lakhon, which means "six mountains."

Silver. Fuang of old origin, globular in shape, bearing one stamp.

Pewter. Pichi. Malay inscription. Square hole. *Obv.* *Khalifat el mumenin.* "Ruler of the believers." *Rev.* *Shahr Ligur derba (?) senet 1256.* "City of Ligor in the year 1840/1." 28½mm. 4.96 to 6.80 grammes. (See fig. 43.)

Pewter. Square hole in centre. Chinese characters. *Obv.* *Lok kwan tung pao.* "Money of Lakhon." *Rev.* *Yun li kung sz'.* "Company of increasing fortune." The Chinese are addicted to flowery names for their companies. 40mm. (See fig. 60)

Pewter. Square hole in centre. *Obv.* Same as above. *Rev.* *Kwang li hop ki.* "This adds to large fortune." 40mm. (See fig. 61.)

Pewter. Square hole in centre. *Obv.* Same as above. *Rev.* *Ki fo* at the sides of the central hole. (See fig. 62.)

Van der Chijs in his work cited above, mentions the five following coins. I have never seen any of these and am unable to locate the places where they were issued by the names that he gives.

KANJANAHIT.

Pewter. Chinese inscription. *Obv.* *Pak long tung pao.* *Rev.* *Yun mau kong sz'.* (See fig. 63.)

PATHA LOENG.

This may possibly be Patalung, near Singora.

Pewter. 1 *Tsi.* Chinese inscription. *Obv.* *Yu sun kong sz'.* *Rev.* Siamese inscription. (See fig. 64.)

Obv. Same. *Rev.* Wreath of flowers.

½ *Tsi.* Similar, but smaller.

1 *Tsi.* *Nam pong tung pao.* *Rev.* Siamese inscription. (See fig. 65.)

As I intimated at the beginning of these articles, this list is not claimed to be complete. As but very few of these coins stray far from the immediate neighborhood in which they were issued it is very difficult to get together any semblance of a complete list. Fully a third of the coins in my collection from the Malay Peninsula I have not seen edited, and I am led to believe that a large proportion issued still await chronicling. Again the poor execution of the dies and the soft metal in which a large number of these pieces are struck combine to make the inscriptions almost illegible, and this precludes, oftentimes, a correct interpretation.

AMERICAN INDIAN MEDALS.

[Continued from Vol. XXXVIII, p. 103.]

It is somewhat singular that since the last issue of the *Journal* an impression of the rare Indian Medal with the legend "Happy while United," which concluded the descriptions given in that number, should have come to light. A correspondent of the *Kansas City Journal* sends to that paper an account of one of these medals, which agrees in all respects with our description, both as to its devices (except that no mention is made of any date, while those hitherto noticed have 1764), and the somewhat singular loop on its edge, formed by an eagle's wing crossed by the pipe of peace, as already noted. This example is of silver, and its weight is three ounces. It is in the possession of a resident in Muskogee, Creek Nation, Indian Territory. It is in excellent preservation, having been carefully preserved. In connection with this we find a traditional account of the piece, which is new to collectors, and which if it can be established, throws some light on the origin and purpose of the medal.

The story is that it commemorates the *first* compact between the Indian and the Saxon, which may be questioned,—but it very probably may have been given to an Indian chief of one of the Southern tribes when some treaty was signed between the English settlers and the native owners of the soil. As these medals are cast (not struck), they can hardly be supposed to have emanated from the authorities on the other side of the water. However this may be, this particular piece has been handed down from chief to chief from some time in the eighteenth century, but when the treaty was made we are not told. About half a century ago it was intrusted to the head-man of "Tokepache Town," the most powerful of all the Creek villages. Until early in the last century the Creeks were living in Georgia and that part of the South which lies east and west of the present boundaries of that State, but that tribe, with others, was removed to the Indian Territory more than half a century ago.

After the medal came into the possession of the last of the Creek chieftains who is known to have held it, it was exhibited only on occasions when national festivities were observed, until it finally disappeared. When it passed from sight it seems to have been forgotten by the Creeks, which perhaps may be accounted for by the troubles which followed their transfer from their ancestral home to the west. This removal was strongly opposed by many leading men in Congress, when first proposed, among whom was the late Hon. Peleg Sprague, M. C. from Massachusetts, whose speeches against that plan—which included the removal of the neighboring and kindred tribes of the Cherokees, Chickasaws and Choctaws—were vigorous and eloquent protests against the measure. One ground of hostility to these Indians was based on

the charge that the fugitive slaves in that part of the South found an asylum among them; but in time some of these very tribes adopted the custom of holding slaves themselves, yet without conciliating their white neighbors.

Though the Creeks seem to have forgotten the existence of the medal, the "Snake faction," as we are told, were not so oblivious. "They believed that if they could obtain possession of this sacred and mysterious piece they could secure the intercession of Great Britain in their struggle to restore their once happy estate in America." This explanation is not very satisfactory, and it seems clear that the Snakes, who were a Western tribe, never accomplished its capture, although for many years they sought to obtain it. It is more probable that the latter tribe regarded it with superstitious veneration, — thinking it was a sort of talisman, which would insure some special benefits to its owners.

Whatever foundation this story may have, it may be fairly inferred that this medal is the silent witness which alone remains of an ancient and now forgotten treaty between the aboriginal owners of those fertile Southern lands, and those who sought to acquire a home beside them.

Among the earliest medals — perhaps the very earliest — which were presented to the Indians by the United States after their independence was the large silver piece engraved for the adornment of the famous chief Red Jacket (Sa-go-ye-wat-ha was his Indian name), by order of Gen. Washington. This was described and illustrated in the *Journal* for October, 1885, but as the reader may not recall it, we may say it represented the chieftain standing beside a pine tree; he wears only the usual scanty war costume, and a curious group of three feathers seems to grow out of the top of his head. His right hand, extended behind him, has just dropped a tomahawk, which has fallen to the ground, and in his left hand he holds a long-stemmed pipe, which he is smoking, and is about to offer it to a military officer (? Gen. Washington) who is standing at the right, extending his right hand to receive the peaceful emblem. This officer is dressed in the uniform of the period, but is bare-headed. A man with a yoke of oxen is ploughing in the background, and mountains are seen in the distance. The exergue has GEORGE WASHINGTON. | PRESIDENT. | 1792 in three lines. The reverse appears to have been plain. This medal was an elliptical plate of silver, about seven inches long by five broad. Its history for a hundred years is fairly well established, though by the appearance of a duplicate some doubt has been thrown on the authenticity of the piece which is now claimed to be the original. This matter does not particularly concern us, for the fact of the existence of a medal similar to that described, and of its presentation by authority of the Government, or the President, is well established. To explain this copy, we are told that the noble redman occasionally pawned his medal for fire-water, and on a certain occasion when he sought to redeem it,

some unscrupulous person gave him a copy of the original instead of his pledge.

It is remarkable that another Indian medal, but of a different character — a Washington, so called — has recently come to light. Like the "Happy while United" piece described above, it turned up in the West, and an account of this is given in another issue of the paper which has been quoted (the *Kansas City Journal*); in this case the story has only a slender foundation of truth. During the administration of John Adams (1797–1801) the first of the so-called "Presidential Peace and Friendship medals" was coined for gifts to Indians. These medals have for their obverses a portrait of the "Great Father" at Washington, by whose direction the medal was struck, together with his name and a date, usually that of his accession. The reverse has a pipe and tomahawk crossed, two right hands joined, etc., and the legend is PEACE AND FRIENDSHIP. The legend gives the name to the group. The story told in the *Kansas City Journal* is as follows: —

John Dillon, a banker at Geary, owns a medal alleged to be one of the eight given by George Washington to eight Arapahoe Indian chiefs in 1789. The medal is nearly two and one-half inches in diameter and made of unalloyed silver. It was given to Mr. Dillon by an Arapahoe chief, Jock Bull Bear, who declared that it was given originally to his grandfather, White Owl, by Washington, and transmitted by White Owl to his son of the same name, who was the uncle of Jock Bull Bear, and from whom Bull Bear received it.

On one side is the head of Washington, encircled by the words GEORGE WASHINGTON, THE FATHER OF OUR COUNTRY. Below is the date 1789. On the other side are two olive branches inclosing two clasped hands, with the date 1789, and two crossed pipes beneath. In the outer margin at the top is the word FRIENDSHIP, with six stars on each side separating it from the words THE PIPE OF PEACE in the outer margin at the bottom of the medal. The thirteenth star is immediately beneath the word FRIENDSHIP.

The story of the medal as told to Mr. Dillon is that the Arapahoe tribe was in camp at Colorado Springs in 1788 when eight chiefs left on horseback for Washington. They made the trip successfully and returned in nine months from the day of departure. Mr. Dillon does not know the value of the medal, but has refused all offers for its purchase.

This very minute account is an amusing example of the newspaper reporter's numismatics, which, in spite of its historical blunders, crept into the columns of the *Boston Transcript*, from its Western contemporary. If the description given is correct, which we doubt, the medal seems to differ from any Washington piece heretofore observed, and if it be from dies, might well command a large price. But the romance of Arapahoe chiefs going from Colorado Springs to Washington in 1788–9 is delightfully absurd. Wide as was the fame of the Father of his country, it hardly extended to the savages who dwelt at that period in sight of the Rockies, while the name of the tribe was then unknown east of the Mississippi, — until the Louisiana purchase, the western boundary claimed by the United States. The chiefs started to see the "Great Father" at Washington two years before the city was founded, months before Washington became President (he was

inaugurated 30 April, 1789), and when New York was the seat of Government. It was twelve years before a President lived in Washington, that the Arapahoes returned to their homes from that city, with the medal there presented to them!

From the numismatic point of view no less than from the historical, the story is hardly less absurd. Most if not all of our National Medals authorized by Congress were struck in France; few had yet reached the officers whose valor they recognized; and when we remember the time required to prepare the dies, strike the medals in Paris and deliver them here, it cannot be believed that any such medal was coined abroad, while our Mint was not even authorized until April, 1792.

In trying to discover what medal could possibly be intended in the description given, we find one of tin described as No. CXXI, in Mr. W. S. Appleton's List of Washington Medals, printed in the *Journal* for July, 1873. The legends are the same, but the date is 1843; it has similar devices, but beside those mentioned above there is a radiant eye on the reverse, and the right hands are those "of a white soldier and an Indian." If the date given (1789) is correct, of course it cannot be this.

There is nothing to show the origin and special purpose of this medal (which evidently belongs to the class under notice), unless it be the date. In 1842-43 the stream of American emigration from the eastern States was flowing over the western prairies towards Oregon and the "northwest territory," the title to that part which later became British Columbia being then unsettled; the South was taking a new interest in the West,—especially in that large territory held by the State of Texas, then independent,—and was planning to enlarge the area in which slaves might be legally held. These reasons brought many new settlers into a country where the Indian tribes were numerous and powerful, and have suggested the theory that this medal, closely resembling those issued by authority of the United States Government, was struck, to be used with other decorations which appealed to the Indian's love of show in conciliating their chieftains and winning their friendship. This theory seems to have some support from the Astor medal and one or two others, an account of which will conclude these papers. The chief difficulty with this view seems to be that Mr. Appleton's medal was of tin, while that held at one time by the Arapahoes is said to be of "unalloyed silver." Whether or no the theory has any foundation of fact, it is evident that Mr. Dillon's informant was decidedly afiel in his story; he seems to have had a dim reminiscence of the somewhat mythical tale of the missionary journey of Marcus Whitman to Washington on horseback, in order to preserve Oregon for the United States, and confused the two incidents.

[To be continued.]

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXVIII, p. 108.]

AGAIN to be included, there are

V. THE UNITED STATES. B. 3. *Medical Societies.*

Missouri Pharmaceutical Association, 1904.

2077. *Obverse.* Within raised and ornate circular rim, upon field of white enamel, a mortar and pestle; at sides: 19—04 Inscription: MO. PHARMACEUTICAL ASS'N | PERTLE SPRINGS, JUNE 14TH TO 17TH

Reverse. Within depressed circle, upon an ellipse: ALLIED PRINTING | TRADES UNION LABEL COUNCIL 3 | NEWARK Below: BUTTONS MADE BY | THE WHITEHEAD & HOAG CO. | NEWARK, N. J., U. S. A. | PAT., APRIL 14, 1896, | JULY 21, 1896.

Brass. 28. 45mm. With pin attachment, and blue, red, white, and yellow ribbon. In the Boston collection, the gift of Dr. H. M. Whelpley, of St. Louis.

Missouri State Medical Association, 1904.

2078. *Obverse.* Upon white field with dark gray border, the Geneva cross in red enamel. Inscription: Missouri State Medical Assn. | St. Louis, May 17-20, 1904

Reverse. Upon gilt field with dark gray border, a flag with red, white, blue, and yellow stripes; in its right upper corner, within circle, a fleur-de-lis surrounded by stars; in left lower corner, a bunch of flowers; upon all, a woman to left showing map of the United States with the legend: THE LOUISIANA PURCHASE Inscription: UNIVERSAL EXPOSITION | ST. LOUIS | 1904 Exergue, upon a band: A DEED OF THE PEN

Enamel. 28. 45mm. With ring and gilt fleur-de-lis pin, upon reverse of which: THE WHITEHEAD & HOAG CO. | NEWARK, N. J. In the Boston collection, the gift of Dr. Whelpley.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Matthias De Lobel (1538-1616), of London.

Besides Nos. 772, 773, 774, there is the following:

2079. *Obverse.* Semi-nude female, facing and seated, holds in left hand a wreath and places right upon a vase of flowers. Inscription: FEDERATION DE SOCIETES D'HORTICULTURE EN BELGIQUE Exergue, upon a cartouche, the national lion, to left. Behind it, upon a folded band: L'UNION FAIT — LA FORCE Upon margin, at left: LEOPOLD WIENER

Reverse. Upon twined oak and laurel branches, nine armorial shields. Between them, upon a circling band: (DR.) R DODOENS — DE LOBEL — (PIERRE) COUDENBERG — (J. B. F. A.) VAN MONS — E DE POEDERLE — CH. (FRANÇOIS ANTONIO) MORREN — HARDENPONT — VAN HULTHEM — (DR. KAREL) DE L'ESCLUSE Within field, incused: CONGRES INT. DE POMOLOGIE | NAMUR | 1862 | M. | VAN DORREN

Bronze. 42. 67mm. In the Boston collection.

The regular sequence is now resumed.

VIII. BELGIUM. B. 3. *Medical Societies* (continued).

Brussels. Association for the Progress of Hygiene.

2080. *Obverse.* Head, to right. Beneath: LEMAIRE Inscription: LEOPOLD II. ROI DES BELGES

Reverse. The arms of Belgium, very elaborate. Beneath: EXPOSITION INTERNATIONALE | DE | BOISSONS FERMENTEES | HYGIENIQUES | — | BRUXELLES — 1893 | X

Gold, enamel, silver, bronze, gilt, plated. 32. 50mm.¹ De Witte, Méd. Hist., p. 23, pl. VI, No. 10. In the Boston collection.

Do. Conference Internationale Prophylactique (against prostitution).

See Dubois-Havernith, No. 1944.

Do. Royal Belgian Academy of Medicine.

2081. *Obverse*. Head, to left. Beneath: JOUVENEL. Inscription: LEOPOLD PREMIER — ROI DES BELGES

Reverse. Seven medallions with milled edges (save that of Vesalius), bearing bust and date of birth of distinguished Belgian physicians. From above to left: bust to left, ANDRE VESALE — 1514; bust to left, VERHEYEN 1648; bust to right, VAN HELMONT — 1577; bust to right, v. D. SPIEGHEL — 1578; bust to left, R. DODONEE — 1518; bust to left, N. (*sic*) JOS. REGA — 1690; bust to right, PALFYN 1650. Behind the discs, branches of laurel enlaced by ribbon. Above junction of branches: J. Inscription, beneath: ACADEMIE ROYALE DE MEDECINE DE BELGIQUE. In centre, a larger disc, upon which: INSTALLEE | LE | 26 Sept. 1841 | NOTHOMB | MINISTRE | DE | L'INTERIEUR

Bronze. 35. 56mm. Guioth, p. 321, pl. 50, fig. CCCXXII; Kluyskens, II, p. 279; *Ibid.*, Num. Vésalienne, p. 5, No. 13; *Ibid.*, Num. méd. belge, p. 10, No. I, 13; *Ibid.*, Cat., p. 129, No. 231, 10; *Revue belge de num.*, 1848 (No. 31); Piot, p. 295, No. 1100. In the Government and Boston collections.

2082. As preceding, but engraver's name absent on obverse, and upon truncation merely J.

Bronze. 35. 55mm. Duisburg Cat., p. 74, No. 849. In the Government and Boston collections.

2083. *Obverse*. Head to right, oak crowned. Inscription as in preceding.

Reverse. As preceding, save that Vesalius' disc has milled edge, Van Helmont's date is divided, 15-77, and Rega's first initial, H, is correctly given. Upon central disc: ARR. ROYAL | DE | 19 SEPT. 1841 | NOTHOMB | MINISTRE | DE | L'INTERIEUR

Bronze. 32. 50mm. Guioth, p. 101, pl. XXII, fig. 53; Rüppell, 1876, p. 55. In the Boston collection.

2084. *Obverse*. As preceding.

Reverse. Also, save central disc vacant, for name of recipient, the laureate of the concours.

Bronze. 31. 49mm. Guioth, p. 231; Kluyskens, Num. Vésalienne, p. 6, No. 14; *Ibid.*, Num. méd. belge, p. 10, No. I, 14; *Ibid.*, Cat., p. 129, No. 231, 11; Piot, p. 308, No. 1126. In the Government and Boston collections.

2085. *Obverse*. As reverse of preceding, save in centre a crowned shield, bearing the Belgian lion surrounded by band, upon which, L'UNION FAIT LA FORCE. Exergue, to right: JOUVENEL F.

Reverse. Blank.

Lead. 44. 70mm. Guioth, p. 323, pl. 50, No. CCCXXIII; Kluyskens, II, p. 280; *Ibid.*, Num. Vésalienne, p. 6, No. 15; *Ibid.*, Num. méd. belge, p. 10, No. I, 15; Von Heyden, No. 179. The Seal of the Academy.

2086. *Obverse*. A seated female, crowned and with radiant halo. In right hand a sceptre, palm leaf and wreath, the left resting upon a map lying on a globe. To left, a pedestal, a shield bearing the Belgian lion, and trophy consisting of two cannons with balls, two guns with bayonets, and a flag. To right, a winged caduceus and an open book. Inscription: ACADEMIE R^{LE} DE MEDECINE DE BELGIQUE. Exergue: MONTAGNY. F.

Reverse. ROB BOYVEAU-LAFFECTEUR | SEUL AUTORISE | PAR LE | GOUVERNEMENT | ET APPROUVE | PAR L'ACAD. ROYALE | DE MEDECINE | DE BELGIQUE | RUE RICHER 12 A PARIS

¹ There have been six other expositions by this Society: at Ostend in 1888, Ghent 1889, Liege 1890, Brussels 1891, Spa 1891, and The Hague 1892.

Bronze, gilt. 24. 41mm. Rüppell, 1876, p. 25; *Bulletin de la Soc. Fr. d'Hist. de la Médecine*, II, 1903, p. 453, No. 1. In the Government and Boston collections.

2087. *Obverse*. As preceding.

Reverse. ROB. B. LAFFECTEUR | SEUL AUTORISE | PAR | LE GOUVERN^T | ET AP-
PROUVE | PAR L'ACADEMIE ROYALE | DE MEDECINE | DE BELGIQUE | — | 12 RUE RICHER |
PARIS

Bronze, gilt. 24. 41mm. *Ibid.*, p. 453, No. 2; Guioth, p. 273, pl. 44, No. CXCVIII. In the Boston collection.

2088. *Obverse*. As preceding, but inscription in smaller letters, and exergue vacant.

Reverse. As preceding.

Bronze, gilt. 24. 41mm. In the Government and Boston collections.

There is a medal very similar to these which lacks the inscription on obverse, and has the Gallic cock substituted for the Belgian lion. In the Boston collection. It will be described later, under France.

Do. Royal Belgian Society of Public Medicine.

See Van Bastelaer, Nos. 1894-5.

Do. Society of Medicine.

In the De Le Faille Catalogue, Amsterdam, 1869, part II, No. 807, there is the following entry. "An XII. Accessit de la Société de Médecine de Bruxelles. Avec buste de Napoleon. Par Droz." To my enquiry, M. A. de Witte, of Brussels, thus explains it. At the commencement of the Empire (1804), there were struck two medals, by Jeuffroy and Droz, to commemorate the construction of two thousand French vessels for the invasion of England. The obverse of the latter of these was used with a blank reverse, for prize medals of a number of institutions, among them the one in question. The inscription was engraved.¹

See also Vesalius, Nos. 1984-5.

Do. Society of the Medical and Natural Sciences.

See Van Bastelaer, No. 1876, and Dieudonné, No. 1826.

Do. Royal Society for the Protection of Animals.

2089. *Obverse*. Head, to left. Beneath: LEOP. WIENER Inscription: LEOPOLD
II ROI — DES BELGES

Reverse. Within circle, surrounded by wreath of flowers and fruit: SOCIETE |
ROYALE | PROTECTRICE | DES | ANIMAUX (1864.)

Bronze. 28. 45mm. Von Heyden, No. 209. In the Boston collection.

2090. As preceding, but smaller.

Bronze. *Ibid.*, No. 213.

2090a. As preceding, but with crown, and without engraver's name.

Ibid., No. 219.

Do. Hygienic Congress, 1852.

2091. *Obverse*. Bust, decorated, to right. Beneath: LEOPOLD WIENER F. In-
scription: CHARLES ROGIER — MINISTRE DE L'INTERIEUR

Reverse. Aesculapius, half nude, seated with Panakeia; Telesphorus, nude,² stand-
ing between them; the first and last holding wreaths. Behind them, Hygieia erect,
with patera and serpent. At their right and left, square columns. Upon the former:
(C)ONSEILS | DE | SALUBRITE | — | PRIX DE | PROPRIETE; and upon the latter: CON-
GRES | HYGIENIQ(UE) | — | ASSAINISSEM(ENT) Inscription: AU PROMOTEUR DE L'HY-
GIENE PUBLIQUE — EN BELGIQUE Exergue: 1852 | L. W.

Bronze. 42. 67mm. Kluyskens, II, p. 384, fig. In the Government and Bos-
ton collections.

¹ Mr. Ed. van den Broeck, in *Revue belge de num.*, from 1805 to 1812. *Loc. cit.*, July, 1900, p. 368.
inquires about the two medals of gold distributed as ² Telesphorus, here nude, is upon other medals, es-
pecially ancient, represented as completely cloaked.

Do. Congrès International d'Anthropologie.

2092. Picqué, Méd. Hist. de Belgique, p. 67, pl. XXXI, fig. 37.

Do. Royal Society of Pharmacy, 1895.

2093. Bronze. 32. 50mm. Upon its fiftieth anniversary.

Do. Health Exposition, 1876.

2094. *Obverse*. Head, to left (of Gen. Renard, Prest. of Life-Saving Society and the Belgian Association for Help to the Wounded). Beneath: CHARLES WIENER

Reverse. The arms of Austria, Germany, Belgium, Switzerland, Great Britain, France, Sweden, Russia, Holland, Italy, and Denmark, separated by emblems of life saving, and medicinal plants. Within: AU | LIEUTENANT GENERAL | RENARD | PROMOTEUR | DE L'EXPOSITION D'HYGIENE | & DE SAUVETAGE | BRUXELLES 1876 | (scroll) | TEMOIGNAGE | DE | RECONNAISSANCE PUBLIQUE.

Silver, bronze, gilt. 38. 60mm. 603 struck. *Revue belge de num.*, 1878, p. 103; Schulman Cat., Arnhem, p. 102, No. 56. In the Government collection.

2095. *Obverse*. Head, to left. Beneath: CH. WIENER. Inscription: LEOPOLD II ROI — DES BELGES Exergue: 1876

Reverse. Within palm and laurel, tied by ribbon and interlaced above: MEDAILLE | D'ADMISSION | — Inscription: EXPOSITION ET CONGRES D'HYGIENE ET DE SAUVETAGE A BRUXELLES

Bronze. 38. 60mm. Picqué, *loc. cit.*, p. 99, pl. XLV, fig. 54. In the Government and Boston collections.

2096. As preceding, but upon reverse oak wreath enclosing a tablet.

Bronze. 38. 60mm. *Revue belge de num.*, XLIV, 1888, p. 231, No. 64.

2097. *Obverse*. Upon an elaborate cartouche with chased border: EXPOSITION INTERNATIONALE | D'HYGIENE | ET DE | SAUVETAGE | BRUXELLES | * 1876 * Beneath: A. KISCH

Reverse. A very elaborate trophy of crossed laurel branches, musical script and instruments, flags, etc. In front, a scrolled cartouche surmounted by Belgian crowned shield, with the national motto and laurel twigs. Within circular field: SOUVENIR

Bronze. 34. 55mm. In the Boston collection.

2098. *Obverse*. Head, to left. Beneath: CHARLES WIENER Inscription: A JULES ANSPACH BOURGMESTRE DE BRUXELLES

Reverse. Crossed oak branches, enclosing circular field. Inscription: EXPOSITION ET CONGRES D'HYGIENE ET DE SAUVETAGE A BRUXELLES

White metal. 38. 60mm. Edge of obverse beaded. In the Boston collection.

Do. Congrès d'Hygiène et Méd. Publique, 1880.

2099. *Obverse*. Within a beaded circle, the Belgian arms; a crowned shield, with lion to left; beneath, upon band: L'UNION FAIT LA FORCE Inscription: ROYAUME DE BELGIQUE | *

Reverse. Within circle: SOUVENIR | DU | CONGRES | D'HYGIENE | ET DE MEDECINE | PUBLIQUE | TENU A | BRUXELLES Inscription: 50^e ANNIVERSAIRE DE L'INDEPENDANCE NATIONALE | + 1880 +

Bronze. 14. 23mm. Souvenirs num. du 50^e anniversaire de la Independance de la Belgique, p. 22, No. 47. In the Government and Boston collections.

Do. Congrès Medico-Pharmaceutique, 1880.

2100. *Obverse*. As preceding.

Reverse. Also, save: SOUVENIR | DU | CONGRES | MEDICO | PHARMACEUTIQUE | TENU A | BRUXELLES

Bronze. 14. 23mm. *Ibid.*, p. 26, No. 58. In the Government and Boston collections.

Do. Congrès Pharmaceutique, 1880.

2101. *Obverse*. As preceding.

Reverse. As that, save: SOUVENIR | DU | CONGRES | PHARMACEUTIQUE | TENU A BRUXELLES

Bronze. 14. 23mm. *Ibid.*, p. 23, No. 49. In the Government and Boston collections.

Do. Congrès Vétérinaire, 1880.

2102. *Obverse*. As preceding.

Reverse. Also, save: SOUVENIR | DU | CONGRES | VETERINAIRE | TENU A | BRUX-
ELLES

Bronze. 14. 23mm. *Ibid.*, p. 20, No. 43.

Do. Congrès pour la Protection des Animaux, 1880.

2103. *Obverse*. As preceding.

Reverse. Also, save: SOUVENIR | DU | CONGRES | INTERNATIONAL | DES | SOCIETES
INSTITUEES | POUR | LA PROTECTION | DES ANIMAUX | TENU A | BRUXELLES

Silver, gilt, bronze. 14. 23mm. *Ibid.*, p. 20, No. 42, pl. VI, fig. 28; Von Heyden, No. 320.

Do. VIth International Pharmaceutical Congress, 1885.

See Van Bastelaer, Nos. 1886-7.

Do. Royal Linnaean Society.

For the several medals of this Society, see under Sweden, Linnaeus.

Do. Belgian International Association for the Progress of Hygiene.

The medal of this Association, of which only sixty copies were struck, for the World's Hygienic Congress at Chicago, in 1893, has been already described, No. 853. In the Government, Boston, and Avery collections.

Do. Union of Pharmacists, 1903.

Gold, silver. By Arsène Matton. Tenth Anniversary. *Gaz. num.*, Jan., 1904, p. 71.

2104. Charleroi. Union Pharmaceutique.

See Van Bastelaer, Nos. 1878-1885.

Ghent. Medical Society.

2105. *Obverse*. Beneath a radiant star, Hygieia with ear rings, necklace, and nearly nude, seated to left; in left hand a scroll and in right a patera from which a serpent drinks. Upon the back of her chair, two suspended wreaths and the name PALFYN. Behind, the staff of Aesculapius and two serpents drinking from an upright vase. In front, a tall lamp, plants, an owl, retort and jar upon which VDK, books, and a scroll bearing 1858. Upon each side, medicinal plants. Inscription: SOCIETAS MEDICA — GANDAVENSIS. Exergue: ERECTA M DCCC XXXIV | — | J. BRAEMT INV. & F.

Reverse. Above field, the staff of Aesculapius, transversely. Legend: EXPERIMENTUM DIFFICILE. Exergue: Crowned arms of Belgium, against crossed branches of flowers and fruit. Beneath, upon a band: S. P. Q. G. (Senatus Populusque Gandavensis.)

Silver, bronze. 29. 45mm. Kluyskens, II, p. 280; *Ibid.*, Num. med. belge, p. 13, No. VII, 2; *Ibid.*, Cat., p. 130, No. 237, 2. In the Government, Boston, and Brettauer collections.

Liege. Cercle Medico-Chimique et Pharmaceutique.

2106. *Obverse*. A female seated to left, with mural crown and antique dress; right hand extended and left in lap; in each a wreath. Against her a pedestal, with wreaths and palm branches; on its face, between L and C, the steps (le perron) of the city; at base: JEHOTTE F. Exergue: REMUNERANDO | EXCITAT

Reverse. Within a cabled circle: A | M^{re} LE CHEV^{re} | DE LA BIDART | DE THUMAIDE | — | CONCOURS | 1844. Above, a serpent entwined around a patera, from which it drinks; to left, a branch of flowers. Inscription: CERCLE MEDICO CHIMIQUE ET PHARMACEUTIQUE DE LIEGE *

Gold, bronze, plated. 25. 40mm. Guioth, p. 41, pl. 12, No. VI. *Revue belge de num.*, 1853.

Louvain. Cercle Médical.

2107. By Vermyle, 1874.

In this connection may also be mentioned the medal, No. 279, conferred upon Dr. H. Naegely, of Rio de Janeiro by La Société belge de bienfaisance of that city.

[To be continued.]

A QUARTER DIME PROPOSED.

THE Washington correspondent of the *Boston Transcript*, in a recent letter, recalls the old discussion of the desirability of striking a new fractional coin of the value of two and a half cents, or a quarter of a dime, and reviving the use of half cents. No doubt the scheme has some advantages, but the Department's objection seems well taken. If the convenience of some would be served, there would often be a loss to others, which, as in all such cases, would fall on those least able to bear it. The injustice of paying 13 cents for something of which the price is $12\frac{1}{2}$ cents — an act which benefits the seller and hurts the buyer — would be obviated, no doubt, if the proposed coin existed; but suppose a poor woman offers one of them for a postage stamp — what "change" can she receive, unless the old half cents are coined again? The day for those has passed. The trouble would be shifted but not removed. — Eds.

The Government has apparently reached a settled basis regarding the denomination of its coins, although there is some call for a two and a half cent piece. One of the last letters which Andrew H. Green, the father of Greater New York, ever wrote to the Secretary of the Treasury, was on this subject, of which he had been a persistent advocate. He called attention to the tenacity with which people adhered to the divisions by common fractions, even in a decimal system of money, and to the frequency with which $12\frac{1}{2}$ cents and $37\frac{1}{2}$ cents appeared in price lists. The injustice of charging 13 or 38 cents had been obviated by the old half-cent piece, which was discontinued in 1857, and he also reported the existence, in certain quarters, of half-cent tokens issued by storekeepers and redeemable at their counters. He also argued that a two and a half cent piece would eventually become the unit for payment of street car fares in this country. School children are already getting half fares in many places. Two fares across Brooklyn Bridge, he wrote, were sold for five cents, while a single fare, for want of the proper unit, cost three cents.

The objection which the Treasury Department has had to this coin is that it would seemingly make necessary a half-cent piece for adjustment between two cents and two and a half cents. It is further pointed out that our whole tendency has been toward reducing the number of units, instead of increasing them. The twenty cent piece has dropped out, as well as the two and three.

Experience with the half-cent piece in the Philippine Islands, where price standards among the natives are much smaller than here, shows little real demand for money in that denomination.

SHELL CURRENCY OF NEW BRITAIN.

DEWARRA, a currency of New Britain, is an instance of how the spoils of the sea may be turned to account as the outward and visible sign of wealth. Dewarra is made by stringing the shells of a dog-whelk upon the ribs of palm leaves. These strings may be retailed at so much a fathom — usually the price is equivalent to about three shillings a fathom length — or they may be made into various articles of personal adornment, to be worn on great occasions. In New Britain the dewarra hoarded up by a rich man is produced at his funeral and divided among his heirs in much the same kind of way that personal property is divided among us.

MEDALS OF THE GRAND ARMY.

XVIII.

72. A shield-shaped planchet. Obverse, A monogram of the letters G A R ; above this are two crossed muskets between two tablets, that on the left having two crossed sabres, and the other, two crossed cannon ; over these is a flying eagle under a semi-circular tablet, on which DELEGATE ; an anchor at the top. Legend, curving to the lower edge of the shield, ANNUAL ENCAMPMENT DEPT. PA The field is roughened ; the border slightly raised. Reverse, Plain. The top is pierced, and the shield is suspended by a blue ribbon from an oblong bar with pointed ends and projections on top and bottom. Inscription, in three lines, the first and third curving, JAN | PITTSBURGH | 1881 Copper, silvered. Length of shield, 32 ; width, 21 ; length of bar, 28.

73. Obverse, Arms of the State of Pennsylvania, with the usual supporters (two horses), crest (an eagle with wings expanded) and ribbon, on which is the motto VIRTUE LIBERTY AND INDEPENDENCE Legend, above, ANNUAL ENCAMPMENT DEPT. OF PENNA. G. A. R. and below, FEB. 6 & 7. 1884 Over the shield, curving, LANCASTER Reverse, The star of the Order, with FRATERNITY CHARITY LOYALTY in semi-circular lines between the three upper points, and sprays of laurel on each side of the lower point. Milled border. No legend. Edge ring with red ribbon from an oblong bar, on which are laurel leaves extending from each side of a small circle which has the State arms and crest in miniature, but there is a floral ornament in place of the ribbon and motto. Copper, bronzed. Size, 24 ; length of bar, 24.

74. Obverse, The central portion or circle of the star of the Order — a soldier, sailor, etc., as often described on previous medals, with the usual legend on its edge ; the device is placed in a wreath of laurel, open at the top and tied with a bow of ribbon at the base. No legend. Reverse, Legend, DELEGATE TO 19TH ANNUAL ENCAMPMENT DEPT. PENNA. and G. A. R. completing the circle. On the field, in four lines, the first and last curving, COMPLIMENTS | OF | POSTS | 58 AND 116 Edge ring, red ribbon and oblong bar lettered HARRISBURG 1885 Copper, bronzed. Size, 20.

75. Obverse, From the same die as the preceding. Reverse, Bust in profile and in citizen's dress of Gen. J. P. S. Gobin. His name does not appear on the medal. Legend, on the left, DEPARTMENT ; on the right, COMMANDER and the year of his service, 1886 below. Edge ring, red ribbon and oblong bar with semi-circular top ; on the bar, in two lines, DELEGATE TO 21ST ANNUAL | ENCAMPMENT DEPT. PENNA. G. A. R. ; on the semi-circle, in two lines, the first curving, HARRISBURG | 1887 (year of meeting). Copper, bronzed. Size, 20 ; length of bar, 24.

76. Obverse, Bust in profile and in citizen's dress of Frank J. Magee. His name also does not appear on the medal. Legend, on the left, DEPARTMENT ; on the right, COMMANDER and beneath, the year of his service, 1888. Edge ring, red ribbon and oblong bar with ornate top ; on the bar, ERIE, PA. 1889 (year of meeting). From the bottom edge of the bar hangs a small key-stone, the well-known emblem of the State, on which a cipher of F C L, the initials of Friendship, Charity, Loyalty. Reverse, On the field the inscription, in seven lines, COMPLIMENTS | OF | POSTS | 67 AND 464 | ERIE | FEB. 12 & 13. | 1889. Legend, 23RD ANNUAL ENCAMPMENT DEPT. OF PA. G. A. R. Copper, silver-plated. Size, 20 ; length of bar, 24.

77. Planchet in the form of a key-stone. On the centre, a bust in profile and citizen's dress of Thomas J. Stewart, and again the name does not appear on the medal. In the upper part of the planchet, 24TH Legend, above, ANNUAL ENCAMPMENT and below, completing the circle, * COMDR. DEPT. 1889. * (year of service), and at the bottom, in two lines, OF | PENNA. Reverse, Inscription in three lines, the first and last forming a circle which encloses the second, COMPLIMENTS | OF | LINCOLN POST 140. No border. Edge ring, red ribbon, and oblong bar with semi-circular top. On the bar, which is roughened, SHAMOKIN and on the semi-circle at its top, 1890 (year of meeting). The lower part of the bar has an edge ring, by which is suspended a small medalet with the central circle, figures and legend (GRAND ARMY etc.), as used on the star of the Order. Copper. Length of key-stone, 25 ; width, 23 ; length of bar, 24.

78. Planchet in the form of a canteen. Obverse, On the field a kettle suspended over a camp-fire by forked sticks, etc., as previously described. Legend, 25TH ANNUAL ENCAMPMENT and below, completing the circle, DEPT. PA. Reverse, An inscription in six lines, the first semi-circular, PRESENTED | BY | POSTS | 32 AND 468 | ALTOONA, | PA. The top of the canteen is pierced for a ring ; worn with a red ribbon, from an oblong bar having a circle on its centre, on which is a key-stone lettered G A R ; on the left, FEB. and on the right, 1891 Copper, bronzed. Size, 22 ; length of bar, 24.

79. Obverse, A scene representing the arrival at Marietta, Ohio, of Gen. Rufus Putnam and his party of settlers, in April, 1788. Gen. Putnam, with two companions, approaching from the left on the bank of a river, grasps the hand of an Indian chief in full costume and feathered head dress ; two more Indians appear behind him at the right. In the background at the left a part of a structure (top of a flat-boat ?) is seen, near which are two more of the emigrant party ; the Muskingum river, hills, trees, and a wigwam in the distance. Legend, on a deadened ground and separated by a circle of dots from the field, 37TH. ANNUAL ENCAMPMENT DEPT. OF OHIO G. A. R. and completing it, at the bottom, * MARIETTA 1903 * Reverse, The device from the centre of the star of the Order, in a circle, with the customary lettering, enclosed in a laurel wreath as on No. 74 (apparently the same die). No legend. Edge ring ; crimson ribbon lettered in gold with the G. A. R. cipher ; an ornate bar on which DELEGATE curving under a star of five points. Copper, bronzed. Size, 22 ; length of bar, 28.

80. Obverse, The star of the Order, with FRATERNITY etc., as described under No. 73. Legend, above, 25TH ANNIVERSARY OF THE G. A. R. and below, completing the circle, DECATUR. ILL. APRIL 6. 1891. Reverse, A portrait, facing, in citizen's dress, of the founder of the Order. The legend, which makes a complete circle enclosing the bust, is: DR. B. F. STEPHENSON FOUNDER OF THE GRAND ARMY OF THE REPUBLIC. Milled borders. Clasp for ring on the rim ; worn with a scarlet ribbon and ornate bar, on which DELEGATE Copper, bronzed. Size, 24. From a historical point of view this piece is perhaps the most interesting of the entire series, because it shows the portrait of the founder of this powerful Order, composed of the veterans of the Civil War.

81. Obverse, Portrait bust, nearly facing, but slightly turning to observer's right ; it is in citizen's dress, with the button in the lapel of the coat. Legend, on a deadened border slightly raised, above, GEO. W. GRUBBS and below, completing the circle, DEPARTMENT COMMANDER 1903 (year of service). Reverse, An inscription, in

seven lines, 25TH ANNUAL | ENCAMPMENT | OF INDIANA | · G · A · R · | WARSAW, —WINONA | JUNE 14-15-16 | · 1904 · Pierced for a ring; worn with a scarlet ribbon attached to an ornate bar of irregular outline, and having above its centre a circle containing the armorial device of Indiana; on either end flags float outward; four shells between the staves and over the circle; the lower portion is a horizontal tablet, lettered DELEGATE Copper, bronzed. Size, 24; length of bar, 30. It is unfortunate that with the many devices invented to save piercing the planchet, this should have been holed, thus depreciating its value to collectors.

In the next paper it is hoped to describe the medals struck for the recent Encampment in Boston.

C. P. NICHOLS.

A COIN OF THE MAHDI.

CORRECTION.

Editors of the Journal:—

In the article entitled "A Coin of the Mahdi," in the April *Journal*, page 114, I noticed two errors which I beg leave to correct.

First—On the coins of the Mahdi and Khalifa, the toghra is not composed of the ruler's name, as is the custom on most Mohammedan issues of recent date. The toghra on the Mahdi's coins is composed of the formula *be amr el Mahdi* ("By order of the Mahdi"), while on the Khalifa's coins the toghra is composed of either *makboul*, "accepted," or *omla gidida*, "new money."

Second—The *Journal* is in error concerning the dating of these coins. Contrary to Mohammedan precedent, these coins have the date of the year in which they are struck, and not that of the ruler's accession to the throne. However, on these Omdurman pieces the numerals which occupy the place where the regnal year is given on Turkish and Egyptian coins, seem to follow no regular rule. The silver piece of the Mahdi, struck in 1302 A. H., has the figure 5. This is indeed the regnal year, as he dated his reign from the year 1297 A. H., but the Khalifa's reckonings are perplexing and follow no regular system. His first year of coinage was in 1304 A. H., two years after he began to reign. Some of the coins of this date have a 4 and others a 1 where the regnal year is generally placed. The explanation of the 4 is that the Dervishes reckoned their era from the beginning of their century. According to Dr. Nützel, a common belief among the Mohammedans was, that one of the signs of the true Mahdi would be his appearing at the end of a century. He therefore suggests that the Khalifa Abdulla adopted the year 1300 A. H. as the starting point of the new dynasty. This dynastic year occurs on other dates, namely, on coins of 1311 and 1312, which have 11 and 12 respectively on them. The figure 1 or *alif* on the coin of 1304 has not been explained; it also occurs on a coin issued a few years later. Coins issued in the years 1308 and 1310 A. H. have respectively 6 and 8 on them. These figures clearly represent the regnal years, as Abdulla began his reign in 1302 A. H. The coins with the date 1315 have three different numerals on them, none corresponding either with the regnal or the dynastic years, while the *omla gidida* pieces have no numerals other than the date of the Hejrah.

A very comprehensive account of these pieces (from which I have largely taken my notes) may be found in the *Numismatic Chronicle* for 1902, in an article by Samuel Smith, Junr.

H. W.

A NEW APPLICATION OF TOKEN MONEY.

Two years ago, in the fall of 1902, John L. Wilde, a storekeeper of Williams, devised a trade-getting and trade-keeping plan. He persuaded the merchants of the town to combine into a general company—the Williams Exchange. The Exchange was to buy all produce, paying for it either in cash at the regular market value, or in currency good only in Williams stores, at an advance of ten per cent. over the regular market value. It was to supply the merchants and ship the over-stock to Eastern markets. The operations were restricted to butter and eggs, and enough of these were bought to offset what the farmers needed.

It began with the capital stock of \$5,000, divided into shares of \$50 each, with a paid-up capital of \$1,000. With this it secured and equipped a large warehouse and a workroom, hired men to attend to the business of the Exchange, and purchased specially coined aluminum currency of the face value of \$2,000. This aluminum currency was made in the same denominations as regular coin. The obverse had WILLIAMS EXCHANGE, WILLIAMS, IOWA. The reverse read GOOD FOR 50 [or 25, or 100, or 5, or 10] ("cents" understood) IN MERCHANDISE. Each corporator signed an agreement to accept the aluminum currency in payment for any and all merchandise. The Exchange began business in February, 1903, after notification to the farmers that the Exchange would give twelve cents a dozen for eggs and thirteen cents a pound for butter, in cash, or thirteen cents a dozen for eggs and fourteen cents a pound for butter, in aluminum currency, good in all Williams stores, which had in the meantime laid in attractive stocks.

To-day farmers drive twelve miles to bring their butter and eggs to the Williams Exchange, passing other towns on the way. In the first twelve months \$30,000 worth of butter and eggs was bought by the Exchange, of which 91 per cent. was paid for in Williams aluminum currency and but 9 per cent. in actual cash. Almost one-half the cash was subsequently spent in Williams stores, so that actually but \$1,500 in currency was paid out for the \$30,000 worth of produce bought. The remaining \$28,500 was spent in Williams stores within the year. The trade of the stores is double what it was eighteen months ago.—*The World's Work*.

THE SOUVENIR GOLD DOLLARS.

THE first \$25,000 of the new gold souvenir Dollars, struck for the coming Lewis and Clark Exposition, have been received by the First National Bank of Portland, Oregon, from the Government Mint at Philadelphia. These coins are a trifle smaller than a dime. They will be sold for \$2 each, and to the purchaser of five an additional one will be presented. The custom of special devices for national coins, begun with the Columbian Dollars, seems to have become established as a settled thing. These coins indicate a popular desire for a new departure from the somewhat monotonous types of Liberty which have characterized our money, as compared with the changes which appear on foreign coins when a new ruler comes to the throne. Early historic events or personages who have had a marked influence on our national affairs—Columbus, Queen Isabella, Lafayette—seem to be preferred. If this tendency could make itself felt on the regular coinage, it would give a new zeal to collectors.

P. C. W.

THE NEW PANAMA CURRENCY.

THE Philadelphia Mint has been directed to bring out new coinage for the Panama Republic to the amount of \$1,500,000, and the dies are now in preparation. These coins are to be on the basis of 32 to 1, which was employed for the coinage for the Philippine Islands. There will be a piece of the denomination of two and a half cents, having a purchasing power slightly more than our cent.

BOOK NOTICE.

THE NINETEENTH CENTURY TOKEN COINAGE OF GREAT BRITAIN IRELAND THE CHANNEL ISLANDS AND THE ISLE OF MAN TO WHICH ARE ADDED TOKENS OF OVER ONE PENNY VALUE OF ANY PERIOD BY W. J. DAVIS INSPECTOR OF FACTORIES TO QUEEN VICTORIA MEMBER OF THE LONDON AND BRITISH NUMISMATIC SOCIETIES AUTHOR OF "THE TOKEN COINAGE OF WARWICKSHIRE" LONDON PRINTED BY J. DAVY AND SONS AT THE DRYDEN PRESS TO BE HAD OF SPINK AND SON PICCADILLY W. ETC. 1904 4to, xlvii: 278, 14 plates of Coins, with plates of fac-simile titles of earlier works on tokens, portraits of Boulton and of several well-known collectors, with numerous wood cuts.

THIS sumptuous volume, handsomely printed on handmade deckle-edge paper, is a valuable contribution to the literature on the subject of British tokens. It supplements the earlier works of Conder, Boyne, Atkins and Williamson, and in its very full introduction gives a sketch of the origin and history of tokens, the causes which kept them in circulation in Great Britain, and their final suppression by Act of Parliament in 1817. To the interesting information which the author gives on the points mentioned above he adds other notes of almost equal interest on the silver and copper tokens of the last century, the early Irish tokens, etc. (some of which are of special interest to Americans), showing that in many cases these pieces were really a money of necessity. Mr. Davis limits himself in his very full and careful descriptions, to pieces which were actually used for money, or proofs and patterns thereof; this necessarily excludes many which on this side of the water are usually classed as tokens by those of our collectors who specialize in this department. It is not always easy to see why some pieces are admitted, and others are refused a place; but we presume that as to some the author found no proof that certain well known pieces served any other purpose than that for which our "shop cards" or "store cards" were struck. On this account American collectors may occasionally fail to find a description of some token, as to which they can have no knowledge whether or not it ever circulated as money in Great Britain.

On this point Mr. Davis says, under the heading "*Tokens Admitted*" (p. xlv) :—

"The course taken is this, that in Great Britain tokens are described where they express a value, or are dated prior to the end of the reign of George III. In Ireland, where no specific Act appears to have been passed for their suppression, they are recognized until the regal coinage of 1822 was struck. In the Isle of Man, until 1831, the date of the last token. Tokens are included which at sight leave no room for doubt but what they were circulated and used as coin. Many pieces of Farthing size have been omitted which do not express a value or a date; to include such would bring in doubtful pieces, issued probably in the eighteenth, or too late in the nineteenth century. Many of the silver tokens have, on the reverse, the names of several tradesmen, notably those issued in the towns of Bath, Bristol, Haverford west and Newark. These tradesmen had, as it were, a small combine to assure the public that the issuers or the company were able to meet their liability. Mr. Sydney Sydenham found that Culverhouse, Orchard, Phipps, Whitechurch and Dore, were tradesmen who carried on business in different parts of a street, or in various streets, in the City of Bath. This form of partnership applies to the issue of tokens in many towns. All tokens, other than purely truck money, expressing values exceeding one penny, are recognized as necessary to complete a distinct section of numismatics."

The arrangement is very systematic; references to earlier authorities, and the cabinets in which examples may be found are freely given,—and in all cases, we believe, where the maker is known, that fact is stated.

We welcome this splendid volume as an important addition to the descriptive history of a series of pieces which furnish many points of interest to the collector, and for study by the antiquarian.

L. H. L.

EDITORIAL.

AN 1804 DOLLAR IN THE H. G. BROWN COLLECTION.

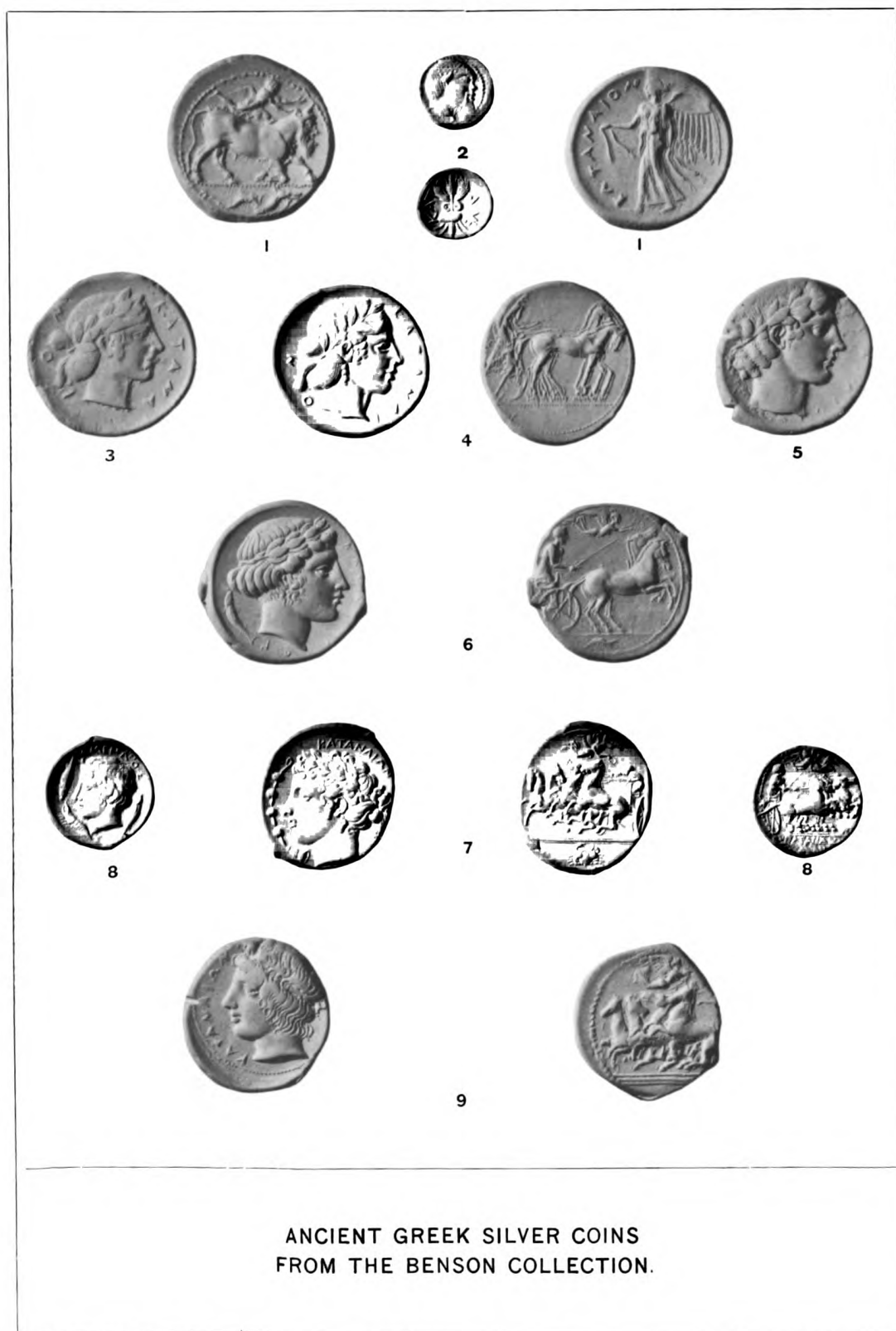
THE event of the season, to collectors of American coins, is the appearance in the coming sale of the H. G. Brown collection, of an 1804 Dollar, the pedigree of which has been given among the thirteen catalogued by Mr. Nexsen, in the *Journal*. In some inexplicable way it seems to have stirred the dealers more than any recent offering in a coin-sale. Business rivalries however in no wise concern the *Journal*, and allusion to professional differences has never been allowed to intrude itself upon our pages.

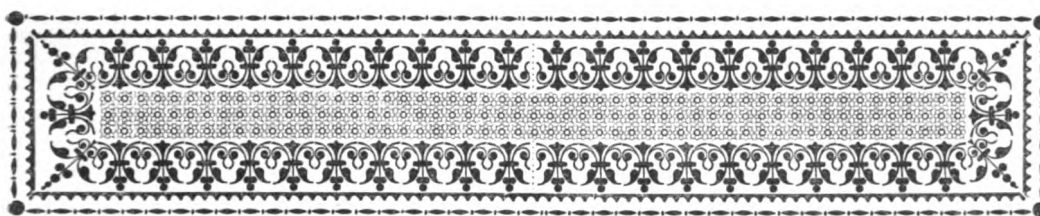
In describing this coin the cataloguer takes substantially the same position as to the true date of its striking with that advanced in our Editorial entitled "Numismatic Myths," printed in July, 1899. So far as anyone has discovered, a Dollar with this date was first mentioned in 1842, in Eckfeldt & DuBois' work, and the first known example was obtained by Mr. Stickney in 1843 at the Mint; to this fact we have Mr. Stickney's testimony over his own signature. Unless therefore the official who gave it to him in exchange for other pieces uttered a fraudulent or counterfeit coin, we certainly have *one*, at least, which was struck by proper authority. This may have been, and we believe was, a pattern or trial piece made when a change in the type was under consideration. It was handed to Mr. Stickney as a genuine product of the Mint, but we know of no claim by its officers, then or since, that it was struck in 1804, and had lain unnoticed for thirty years or more until it was called for in 1843. Pattern pieces are legitimate products of the Mint. Government has recognized this fact and provided certain rules by which collectors may procure them. That these rules have been obstructed in their operation, or evaded under various pretexts by the authorities, so that for many years it has been impossible for collectors to purchase patterns at the Mint, does not impugn their character or make them fraudulent.

The Dollar in the Brown Sale came from Germany, and was sold by Adolph Weyl for 900 marks; its previous ownership does not appear, but when Mr. Dexter purchased it, after it was brought to this country, and submitted the question of its genuineness to the Mint, we do not find that any doubt of its authenticity was expressed. Mr. Nexsen, the best authority on this issue, places it among the thirteen genuine pieces, though he agrees with the *Journal* in the belief that it was struck much later than its date, and probably not long before 1840.

As to this example, the catalogue calls attention to a peculiarity in the ceriphs of the figure 4, by which it is easy to distinguish it from alterations. Aside from the figure 1 the 4 is the only digit having a perpendicular bar; it is the custom of many type founders and die-sinkers to make the bottom of the 4 a straight line, forming two right angles at the base, while the descending bar of the 1 swells out slightly on each side, at the base, thus rendering it easy to detect an altered date when a dollar of 1801, which is that usually chosen for manipulation, is used. This distinction will be clearly seen in the base lines of the following figures 1804. Another peculiarity is found in the fact that "the border is differentiated on the early dollars of this type" by having beads in place of the elongated milling which is found, as Mr. Nexsen pointed out in the *Journal* some time ago, on all other dollars of this type, but "the beads are less globular on the reverse than on the obverse." Of the thirteen arrows in the eagle's talon twelve are perfectly formed; the other, which lacks the head, is made out with difficulty, but we believe a careful inspection shows that the engraver intended it should be there, to complete the full number. Still another slight difference is seen in the position of one of the stars above the eagle; "one of these touches the lower part of the eagle's beak, while the upper mandible is free from it."

Whoever obtains this piece may confidently claim that he has an authentic coin, struck at the Mint, by proper authority, whether in 1836-40, or at some other date, precisely when unknown, but which no one who has investigated its history now believes was struck in 1804.





AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.

— *Horatii, Sat. I, i. 66.*

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No. 2.

ANCIENT GREEK COINS.

XIV. SICILY, 4. (KATANE)

BY FRANK SHERMAN BENSON.

[Continued from Vol. XXXIX, page 8.]



KATANE, twin sister of Leontinoi, was founded by a Chalkidic expedition of Naxian colonists similar to that which earlier in the same year, 728 B. C., had established "the city of lions." Placed in like manner on the east coast of Sicily but much nearer the mother city, at a point where the little Amenanos flows into the Ionian Sea, this new settlement, alone of Greek towns, was exposed from its situation to a constant menace of the most terrible of physical convulsions. For in its very streets began — as begins in the Catania of to-day — that long rise of the black lava-encrusted slopes of ever-smoking Aetna, "from whose recesses purest fountains of unapproachable fire spout forth;" and down the centuries eruption after eruption has overwhelmed the city, or, sparing it by a miracle, has yet changed every aspect of surrounding nature and grievously contracted the once spacious harbor.

The first two hundred and fifty years were passed in happy independence, but the early fifth century finds Katane, like Leontinoi, part of the domain of Hieron I; and in 476 the city suffered that disastrous fortune which produced the complete if temporary eclipse of her name and identity. For Hieron, eager to realize his life-dream of being, like his greater brother, worshipped

as a genuine founder, drove forth from Katane all her Chalkidic inhabitants, then as oikist repopled the now solitary city with fresh settlers of his own race, and to crown the illusion rechristened this new foundation, giving it a name already world-renowned as borne by the overshadowing mountain. Thus it was in honor of "King Hieron, founder of Aitna," that Pindar composed the first Pythian ode, in which he celebrates his patron's chariot victory at Delphi two years later; and the rare civic coins of this period are all inscribed AITNAION.

Hieron's welcome death, however, soon brought renewed independence, and the city, once again Katane and free, enjoyed her full share of the general Sicilian prosperity for the next half century. Forced in 415 to become an ally of the invaders from the mother country, and occupied by the Athenians as headquarters during the entire war, Katane cannot however have shared their disastrous fate; for we hear of her forces again warring, not unsuccessfully, with Syracuse, several years after the crushing Athenian overthrow.

The next foe was however not to be so easily repulsed, being no less a conqueror than Dionysios, who having gained possession of the place by treachery, proceeded at once with his usual cold-blooded thoroughness, to sell the entire population into slavery, and to repopulate with his Italian mercenaries these dwellings, for the second time empty.

Thus in 402 Katane ceased to exist as a Greek city, and with this extinction of Hellenic life there comes to an end as a consequence her century of Greek coin-issues. These we shall find marked by interesting contrasts, certain types displaying strong and noble qualities, while other examples are distinguished by every extreme of that delicate refinement so characteristic of Sicilian engravers.

KATANE.

148. Tetradrachm, wt. 265 grs. Before 476 B. C. (Pl. XIV: 1.) Obv. Man-headed bull kneeling to right on right knee; on his back, Seilenos kneeling to right with left arm outstretched; in exergue, sea-monster: border of dots. Rev. KATANAI-ON Winged Nike advancing to left, bearing fillet in extended right hand.

(From the London sale, May, 1900; No. 87.)

The coinage of Katane opens with this remarkable issue, of whose types unfortunately no certain explanation can be offered. The man-headed bull — Mr. Hill infers from the bent knee that, like the bull of Gela, he is swimming — symbolizes of course, as in those Geloan designs (Nos. 131-134), the rushing river of the place. But the exact significance of the kneeling or running figure of Seilenos above seems yet undiscovered, — unless as in the case of the next coin, some local myth brought from the mother city is suggested — while the same doubt exists regarding the sea-monster below. It will be remembered that Hieron I, of Syracuse, by the employment of this marine

symbol on his coins (Nos. 69-77), purposed to immortalize the memory of his glorious annihilation of that great Etruscan naval power, whose piratical expeditions had always imperilled Hellenic prosperity in the western Mediterranean. The ancient historians give us so few details of this great achievement, that in spite of their silence in this connection we could picture to ourselves among the Syracusan allies the neighboring Katane, and could explain that the pistrix was here depicted with the same symbolism as on Hieron's issues; an hypothesis further strengthened by the full figure of Victory on the reverse. Unfortunately, however, this pleasing theory can be at once disproved, since the great sea-fight took place in 474, just two years after the temporary cessation of Katanaian coinage. For it was in 476 that Hieron had, as we have seen, depopulated the captured Katane, recolonized it, and as oikist changed the name to Aitna, always to be henceforth, as he vainly hoped, his own peculiar city.

This sea-monster then must simply refer to the maritime situation of Katane, just as the principal figure typifies the stream of Amenanos on whose banks the city stood.

149. Litra, wt. 12 grs. B. C. 476. (Pl. XIV: 2.) Obv. Head of bearded Seilenos to right, bound with wreath of vine-leaves: border of dots. Rev. KATANE Winged thunderbolt.

This interesting little coin commemorates a continued close connection with the mother city Naxos, where we shall find with surprise, when studying Naxian issues, that the aged sottish Seilenos is represented as one of the most respected deities of the place. The date of this issue must have been almost immediately before the great change in Katane's fortunes, as is shown by the finished style of the head. The inscription is of unusual interest; as well from its peculiar letter forms, as from its giving a rare variation in the civic name; a simple nominative singular being substituted for the customary genitive plural.

150-152. Tetradrachms, wts. 267-259 grs. B. C. 461-415. (Pl. XIV: 3-5.) Obv. KATANAION Head of Apollo to right, laureate. Rev. Quadriga to right driven by male charioteer, horses walking.

(No. 151 from the Trist sale, 42.)

These issues commence with the return of the banished Katanaians to their native city in 461, and display heads of Apollo which are fine examples of Transitional work. The drunken Seilenos has now been abandoned to Naxos, and the Katanaians show their final adoption of the great Hellenic god for their principal divinity. This is not the beneficent ripener of crops, the Phoibos Apollo who watched over Leontinoi (No. 143), but that more powerful incarnation of the deity who as Apollo Archêgetês (Founder and Guide) received at the mother city Naxos divine honors in the most famous

shrine of all this great island. No formal embassy to or from a Sikeliot city, no lithe-limbed contestant joyously departing for the great games of old Greece, no true-hearted hero from the mother country landing in Sicily to free from their tyrants her supplicating daughter cities, would have dared neglect the propitiatory sacrifice at this revered altar, or have ventured to anticipate success without this divine approbation.

153. Tetradrachm, wt. 267 grs. B. C. 415. (Pl. XIV : 6.) Obv. KATANAION Head of Apollo to right laureate ; behind, river fish. Rev. Quadriga to right, horses in high action and crowned by flying Nike ; in exergue, crayfish.

(From the Munich sale, May, 1903 ; No. 889.)

Although no change is yet noticeable in the types, it need hardly be suggested to the student that especial attention should be paid to this obverse, which at a glance is seen to present one of the most pleasing heads to be found in the entire range of coin art. The refined delicacy of the features, the pensive melancholy of expression, the quiet artistic arrangement of the hair, and the graceful poise of the head produce a well-nigh matchless combination ; to which charms, evident though veiled in the illustration, it may be added that the coin itself possesses a wonderful grey tone, subdued and idealized by the most tender of patinas.

Such refinement of modelling and such detail produce, it is true, a characteristic example of that effeminacy towards which more and more the beauty-loving Greeks were borne in representations of this favorite god, the peculiarly national divinity, in whom their beliefs centred all the most brilliant and attractive elements of their own versatile natures. For this reason one should not here seek those qualities of manly vigor or reposeful dignity, which so many examples have taught us surely to expect in heads of the adventurous Python-slayer, the stern destroyer of wicked and presumptuous men ; and we must rather be grateful that our artist has grasped a heaven-sent inspiration of Apollo in his lighter moods, as the god of song, and music, and love ; almost in fact as the twin brother of Aphrodite rather than of Artemis.

An interesting question arises in connection with the reverse type. Among the obverses of Hieron I, figured on plate V, appears a girlish head, No. 18, whose quadriga—not there illustrated unfortunately—is distinguished among its fellows by the superior style of its prancing horses, and by the more natural treatment of its eager charioteer. This decided artistic advance is most evident, as we study not only the contemporaneous reverse groups, but also those for the next half century, shown on the first three lines of plate VI. For in each of these a constrained stiffness of attitude marks both the slowly walking horses, and the stolid figure who is presumably urging them on. Yet the sea-monster below the quadriga of No. 18 must here, as always in that period, denote Hieron's issues, while the head fits so perfectly into its niche towards the close of his reign, as to be capable of this attribution alone.

Hieron died in 466. What then is our surprise to discover now within a few years of the Fine-Art period (the present head can surely admit no other date) a group precisely similar in all respects — prancing posture of the horses, artistic development, and general treatment. The explanation is probably a natural one, that the later engraver inspired with that love for archaic types which at various periods was so prevalent among Greeks, selected for imitation this Syracusan model, wherein he found simplicity of treatment — the double outlines of two horses typifying four — combined with a freedom and an originality not yet attained by Katanaian issues: surely for the old artist of Hieron's reign the sincerest of compliments.

154. Tetradrachm, wt. 262 grs. B C. 415-402. (Pl. XIV : 7.) Obv. KATANAION Head of Apollo to left, laureate; on right, crayfish; on left, fillet with bell attached. Rev. Quadriga to left, rounding the turning-post, horses galloping, charioteer crowned by flying Nike who bears tablet inscribed EYAIN; under horses' feet, pellet; triple exergual line; in exergue, crab: border of dots.

(From the Bunbury sale, 286.)

We have seen (No. 142) how Euainetos left the impress of his genius on Kamarinaian issues, and during the same absence from Syracuse we find him at Katane engraving several dies, some signed as in this case, and some distinguished only by his characteristic technique. This coin is a striking example of the master's most highly finished style, charming us by the delicacy and detail of its refined head, while at the same time compelling our admiration for the character and breadth of the composition as a whole.

The crayfish, barely visible on the right, is of course the usual river symbol, but the curious object in the left field requires some explanation. One sees here a good illustration of the tainia or fillet with which in sacrificial ceremonies, especially that of Apollo, it was customary to adorn the heads of priests or of victims — the *Apollinis infula* of Vergil's Aeneid. This ornament consisted of a long flock of red and white wool, bound at intervals by white or purple ribbons which, coming together in the ring above, attached the fillet to the head. From the lower end is hanging a bell, such as was often used in the cult of Dionysos; but Mr. Hill's theory that here it is probably the private signet of a monetary magistrate, seems hardly admissible. For the custom that each presiding official should mark his coin issues with some distinctive symbol, thus openly admitting a full responsibility for both weight and fineness, while as rare in Sicily as it was common in certain cities of Magna Graecia (Taras for example), was yet followed in neither country until some fifty or a hundred years later. Nor so early as this would a mere civic office-holder have dared attach his private seal to a purely religious symbol. May not this rather have been the copy of an actual fillet whereon the pendent bell was simply intended to accompany or punctuate with its silvery notes the ritual chant?

As Professor Gardner points out, this obverse belongs to a class of coins which justify Mr. Poole in his theory that many Sicilian die engravers were also gem cutters. He calls attention to a certain hardness about the outlines, a minuteness of detail and a narrowness of treatment which are clear proofs that the designer-engraver of this head was well accustomed to the harder surface and more restricted possibilities of intaglio work. Hypercriticism surely and needless evidence in this instance, for there can indeed exist little doubt that Euainetos engraved gems as well as coin dies. Mr. Arthur Evans has illustrated for us a sard lately found near Catania, which, presenting the group of Herakles strangling the Nemean lion, seems identical in style, character and treatment with the signed gold staters engraved by Euainetos for Syracuse.¹

The reverse, treated in a broader spirit, seems in every way admirable, unless, as in a similar instance (No. 88 of Syracuse) we should condemn as in bad taste and unworthy of such a master the inscribed tablet borne aloft in Nike's left hand. The whole group is in Euainetos' best early manner, and, while it vividly recalls his Syracusan tetradrachm, the more tumultuous action of its horses shows greater mastery of both technique and composition. Their figures are bold, well modelled and vigorous; the charioteer leans forward stimulating with the goad his off horses and restraining with the reins his near ones, that they may round, in a swift yet not disastrous whirl, the dangerous turning-post, here — the customary pillar — just visible on the extreme right of the coin.

155. Drachm, wt. 65.5 grs. B. C. 415-402. (Pl. XIV: 8.) Obv. AMENANOS Head of youthful river-god Amenanos to left, diademed; around, two river-fishes and crayfish. Rev. KATANAIQN in exergue. Quadriga to right, horses galloping, charioteer crowned by flying Nike: border of dots.

(From the Bunbury sale, 291.)

156. Tetradrachm, wt. 265 grs. B. C. 415-402. (Pl. XIV: 9.) Obv. KATANAIQN Head of river-god Amenanos to left, diademed; hair dishevelled: border of dots. Rev. Quadriga to left, horses in high action, charioteer crowned by flying Nike; triple exergual line; in exergue H: border of dots.

The first and smaller coin although not bearing the signature of Euainetos is also surely his work, for almost similar drachms show the cabalistic EYAIN which marks the summit of Sicilian if not of all coin art. But the head is no longer that of Apollo; for the distinctive inscription, the dank unkempt hair, and the change from laurel wreath to diadem, all denote the river-god Amenanos, the same whom the earliest coinage represented as a man-headed beast. These two issues show in a most interesting manner their connection,

¹ The only engraver whose signature appears on a gem as well as on a coin is ΦΡΤΙΛΑΟΣ, whose charming Syracusan work has already received our unstinted praise. (Nos. 90 and 91.)

distant in time, yet close in symbolism, for the god still bears on his forehead a horn, the evident survival of that which marks the old man-headed bull. Without some such logical explanation, this frequent adjunct of a personified river-god would present a puzzling problem.

The head is a charming one, with delicate ingenuous features; and its including frame formed by the crayfish, the two fresh-water fishes, and the inscription, introduces a pleasing conceit, not of course new, but still possessing a happy symmetry as attractive as it is appropriate.

The second coin discovers the same river-god; but its larger size accentuates the dishevelled condition of his hair, and there is now no trace of a horn; this later representation of the local deity having finally assumed the purely human shape. Indeed the artist's whole treatment displays such bold naturalism in a theme usually approached in a spirit of pure convention as to remind us of modern rather than of Greek art instincts.

[To be continued.]

THE OLDEST KNOWN COIN.

Editors of the Journal:—

THE following cutting may be of interest to the readers of the *Journal*; it should probably be taken as one of those half-truths in which newspaper reporters occasionally indulge, when furnishing numismatic information (?) for popular consumption. The importance of this reputed find largely depends on the truth of the story, but the remarkable *inscription* by which the piece is said to be identified throws doubt on the whole. It will be observed that we are told that not only the origin of the coin but even the name and period of the king by whom it was struck may be learned from its Aramean inscription. Yet unless I am greatly astray, the coins which until this discovery have been regarded as the oldest extant, such for example as those of Miletus (which by the way some believe to have been struck as early as 800 B. C., or about the date assigned to this Aramean piece), those of Sardis, and the Persian darics, with their kneeling bowmen, which one authority regards as at least as old as those of Croesus, have no lettering, but are identified and placed solely by their types; the oldest staters bearing anything approaching an inscription, have only a single letter, which has been generally held to be the initial of the city by which they were issued, such as those of Phoke. I shall be glad of further information concerning this remarkable discovery, and to be corrected if in error. The clipping follows:—

An archaeological find of the greatest interest has just been made by Pastor Lohmann, chairman of the German Society for Scientific Research in Anatolia. During his recent journey in North Syria a coin of pure silver, excellently preserved, was offered to him, which, on examination, proved to bear a perfect Aramean inscription of Panammu Bar Rerub, King of Schamol, who reigned eight hundred years before Christ. It is the oldest known coin in the world. Up to the present the Lydians have always been regarded as the inventors of money, but this new find shows that the Semitic Arameans, who lived two centuries before the Lydians, are the oldest known coiners of money.

D. C. P.

RECENT WASHINGTON MEDALS.

COLLECTORS of Washington Medals will be interested in a new series of these pieces which have lately been issued by authority of an Act of Congress, to aid in constructing a monument to Washington as a citizen of Alexandria, the Virginian town in which he resided, which it is proposed shall be erected by the Monument Association of that place. These medals are four in number, and commemorate Washington's connection with local interests, having for their *motif* his occupations as a citizen at different periods of his life. As is well known, in his early manhood he was a surveyor; a few years before the outbreak of the Revolution he belonged to a volunteer company of firemen; like Cincinnatus he was called from the supervision of his farm to command the Continental armies, and after the close of the Revolution while the American people were passing through the critical period of their history, and transforming the colonies of the Continental epoch into States in the young and vigorous nation over which he was chosen the first President, as well as for the years following his retirement from public office until his death, his farm at Mount Vernon received his constant and careful attention; even during the height of the struggle with the mother country he found time to write minute directions to the manager of his estates, concerning the planting and harvesting of crops, and matters relating to the various occupations of a farmer; finally, his unfailing interest in the social life of the neighborhood led him to take membership in the Masonic Order, and to preside for a time over the lodge near his home as its Master. These various interests, each of which has a clearly defined connection with the town, are happily commemorated by these four medals.

The obverse of all bears the same device. This is a head of Washington with the legend STRUCK BY ORDER OF CONGRESS TO COMMEMORATE THE CENTENARY OF WASHINGTON'S DEATH: on the field in front of the bust is the inscription WASHINGTON MONUMENT ASSOCIATION, ALEXANDRIA, VIRGINIA.

The reverse of the first has within a wreath of laurel a surveyor's compass and "Jacob's staff," and the legend WASHINGTON SURVEYED ALEXANDRIA 1749. The Fireman's medal has within a similar wreath an ancient hand fire-engine, and the legend is WASHINGTON MEMBER OF FRIENDSHIP FIRE COMPANY 1773. On the third is an allegorical figure of Ceres, the goddess of husbandry, with various implements of agriculture, grain, etc., and the legend is WASHINGTON FOREMOST FARMER OF HIS DAY. The Masonic medal has the laurel wreath surrounding a Freemason's apron, and the legend is WASHINGTON MASTER ALEXANDRIA LODGE NO. 22, A. F. & A. M. 1788.

The medals have been struck in bronze and silver at the Philadelphia mint, and the proceeds of their sale are to be devoted to the erection of the Citizen Monument.

SENEX.

THE COPPER CURRENCY OF CANADIAN BANKS.

WE have received from Mr. R. W. McLachlan, of Montreal, a very interesting pamphlet of 56 pages and four plates, being a reprint of a paper read before the Royal Society of Canada, and published in the Transactions of that Society, in which he gives an exhaustive study of the history of the Copper Currency of the Canadian Banks, and incidentally shows the conditions which produced the stringency of small change in the British Provinces in the latter part of the eighteenth century, forcing upon the people of those colonies those heterogeneous substitutes for lawful coins which afford so much interest to collectors of Canadian pieces at the present time. These pieces so long in use on the other side of the line were virtually "Coins of Necessity," since the mother country was unable or unwilling to supply its subjects beyond the ocean with a legitimate coinage from its national mint.

The author begins his discussion by showing how the coinage of the immense amount of silver produced by the mines of Spanish America in the eighteenth century and the almost total cessation of silver coinage by the British Mint between 1758 and 1816, resulted in displacing the Pound and establishing the "Spanish milled Dollars" as the standard of value in the American dependencies of the British crown. They were nominally divided into shillings, which, though calculated on the hypothetical basis of twenty to the Pound, were based not on the Pound sterling but on a conventional standard known as the "Pound currency." Hence the number of shillings in a dollar varied in the different colonies, from six in Massachusetts to seven and a half in Pennsylvania and eight in New York,—a distinction which even now lingers in the popular use of the term "shilling" in different sections of the country.

In Nova Scotia still another standard obtained, which was known as "Halifax currency," consisting of five shillings, or ten sixpences, to a dollar, and this soon spread to other parts of Canada, and in 1777 an official ordinance was promulgated in Quebec, rating the Spanish dollar as worth five shillings. This change in the value of the shilling was easily adjusted to that of the larger coins, but it was found impossible to make it fit with the lesser coins in copper. It followed that legal copper coin could only be imported at a heavy loss, while on the other hand, as the balance of trade was usually against the colonies, and exchange much above par, the exporter found a large profit in gathering quantities of the copper coin of the realm and shipping it back to the mother country. The inevitable result followed; cheap money driving out that which was good, forced the people to adopt various make-shifts to supply "change" for their daily business necessities.

On the issue of a new coinage in England, near the close of the eighteenth century, the old coppers were shipped to Canada, but they proved but a temporary relief. As the stringency became more severe, the Canadian merchants began to import the tokens which were gradually giving place in Great Britain to the new coins. At first these were freely accepted, but the quantity rapidly increased, and the reduction in weight by their coiners, often by nearly or quite one half, produced a surfeit of copper change of greatly depreciated value; the profit to those who imported them and put them into circulation was large, and the inevitable result of the introduction of cheap money again followed as a matter of course. The evil was general throughout Canada, but only the government of Nova Scotia rose to the occasion, by providing a

special copper coinage for that province and discrediting the spurious pieces, the importation or manufacture of which had long been forbidden by law.

For a time the law was stringently executed, but outside of Nova Scotia at least, the failure to provide an acceptable form of change once more led to a dearth of copper money, and the experience of the past was repeated. The merchants, because of the watchful supervision of the customs authorities, were unable to import such pieces, and began to coin for themselves. "Taking for their patterns the worn coppers in circulation, they produced something most barbarous in design and execution. The obverse bore an indistinct head without any inscription, and the reverse a hideous caricature for Britannia, or an indescribable harp. These nondescripts the illiterate habitants accepted without question, while they rejected the well-executed 'Wellington halfpenny tokens' of the previous decade. That the quantity issued was large is attested by the fact that thirty varieties are known in all stages of indistinctness and degeneracy down to plain discs of copper." MacTaggart, in describing the money circulating in Canada in 1828, said: "Every sort of copper piece is an halfpenny. I have no less than 120 different kinds, the greater part of them old copper coins of Britain and Merchants' tokens all over the world. If a lot of farthings be taken into a smithery and receive a blow from a sledge hammer on the anvil, they will then be excellent Canadian coppers or halfpennies."

Mr. McLachlan goes on to say that at a later date, when these imitations of worn copper coins had become discredited, several tons of an English trade token dated 1812, having on the obverse the head of George III within a wreath, and on the reverse a female seated on a bale of goods, were imported by Joseph Tiffin, a prominent merchant of the time. This token was soon counterfeited, and large quantities of brass imitations were passed off on an unsuspecting public, together with another base brass token, equally rude, dated 1820, bearing the head of George IV on one side, and a harp on the other. Clandestine mints were set up for the coinage of these tokens in Montreal, Quebec, and some of the rural districts, from which the issue became so enormous that copper formed the bulk of the circulation, and the receipts of merchants, in this currency, often reached from two to three hundred dollars a day! About twenty-five varieties of each are known. This coinage, with tokens of two firms, J. Shaw & Co., of Quebec, and T. S. Brown & Co., of Montreal, continued to be accepted as change until 1836.

At this point the Canadian Banks came to the rescue. The Bank of Montreal imported a quantity of "Bank tokens,"—estimated by Mr. McLachlan as about 72,000, which were struck in Birmingham. These were well executed and of full weight, and as such were a great improvement on the miserable brass currency which they succeeded. They bore the bouquet, emblematical of the three kingdoms, with ears of wheat as indicative of agriculture, and maple leaves as representative of Canada—the first occasion that the maple leaf appears on a coin as a distinctive Canadian emblem. The value was given in French, and by a mistake of the makers as *un sous*. The name of the Bank is wanting, the inscription being "BANK TOKEN, MONTREAL." As this was not satisfactory a new token was soon ordered, like the first in every particular, even to the error *sous*, except that the inscription was changed to "BANK OF MONTREAL TOKEN." Mr. McLachlan estimates that about the same number of this was imported as of that previously described. About the same time "La Banque du Peuple" issued a token similar in design but smaller, and totally different in workmanship and arrange-

ment The value, *un sou*, is given correctly. These were struck in Belleville, N. J., and as two or three die varieties exist, a considerable quantity, estimated at 84,000 pieces, must have been struck. This coin is still quite common.

Shortly after the appearance of the pieces last mentioned the same Bank issued a new "*un sou*" of the same general design, but differing in arrangement. As the letters in the inscription were sunk with a graver instead of by punches, indicating that they were made in a workshop not fully equipped, and as the dies were held by the Bank of Montreal, the writer concludes that this piece was struck in that city. Some time before this, Joseph Arnault, an engraver, had come thither from France and opened a shop, and he probably made the dies. The bouquet on these pieces is composed of the same emblems, but the maple leaf is large, and out of proportion to the others. The introduction of the star and Phrygian cap indicates that they were issued by parties in sympathy with the rebellion of 1837, and the pieces are known as "Rebellion tokens." It is much scarcer than any of the others.

These Bank tokens had hardly got into circulation before imitations much lighter than the regular issues, and evidently imported for profit, began to appear. Many Montreal firms, among them Dexter Chapin, an exchange broker, took part in bringing over a great quantity of the pieces, far exceeding those imported by the Banks. Over forty varieties are known, some struck in Birmingham, England, some in the United States, and some, curiously, by the same parties who struck Bank tokens, but none were of such fine workmanship. All express *un sou* correctly. Brass tokens overstruck by clandestine mints began to reappear, and the *un sous* pieces, with the exception of those of the Bank of Montreal, received a general condemnation. The lesson of cheap money had been at least partly learned.

In 1837, steps were taken in Quebec and Montreal, to obtain permanent relief, and Mr. McLachlan has been fortunate enough to find in the archives numerous documents which shed light on what was done, and which he prints at length in an Appendix to his paper.

From the documents he gives it appears that the Banks united in ordering copper pieces to the value of £5,000. The design is very chaste, and the most truly Canadian of any that have appeared. Nothing has been found to show the adoption of the design, or to whom it may be attributed, although it is known that the arms of the city of Montreal, which appear on the reverse, were designed by Jacques Viger, the first mayor of that city, when its charter was given in 1832, and Mr. McLachlan believes that the habitant on the obverse was also his suggestion. It must at least have been drawn by one in sympathy with the French Canadian people, and at the same time of artistic talent. "Every detail in that costume, once so familiar in the streets of Montreal, was delineated so faithfully as to leave nothing to be desired. There is the *tuque bleu*, the frock over-coat of homespun, *étouffe* with *capuchon*, the sash, *ceinture fléchée*, and the beef moccasins, *souliers de boeuf*. And in his hand the everlasting whip." This obverse had the legend in French, PROVINCE DU BAS CANADA. DEUX SOUS. The reverse had BANK TOKEN ONE PENNY and the arms of the city of Montreal:—Argent, parti per saltire gules. In chief, a rose, for England; dexter, a thistle, for Scotland; sinister, a shamrock, for Ireland, and in base a beaver, the early emblem of Canada; all proper. The device is enclosed in a garter inscribed CONCORDIA SALUS (Safety in harmony.) On a ribbon the motto in incused letters, BANK OF MONTREAL. Under the arms is the date, 1837. Size, 34mm. There are three varieties of this piece.

The same obverse was used on the tokens struck for the City Bank and the Banque du Peuple of Montreal, the differences between the three being in the lettering on the ribbon on the reverse. The Quebec Bank also used the Montreal obverse, but placed its own name on the ribbon on the reverse. There are three varieties of the City Bank token, two of that for the Banque du Peuple, and three of the Quebec Bank. Halfpence of similar design, but like the preceding bearing the names of the several Banks on the ribbons, were also struck, all being size 28mm.

A Penny token of the Bank of New Brunswick, having on the obverse a full-rigged ship with sails furled, to the left, but struck with habitant obverse as its reverse, exists in two known examples; this is a mule of the habitant die combined with the reverse die of the New Brunswick coinage of 1843. There is also a series of six Bank tokens known as the "Side Views." The obverse has a corner view of the old building of the Bank of Montreal, showing the St. François-Xavier street side as well as the front, and for the reverse the arms of Montreal and inscription, as described, but the date, 1838, is placed on the obverse, and the name of the Bank is in raised letters. Size 34mm. Two varieties exist. Another has the date 1839, and the motto or name in incused letters. There are two varieties of this also. A third has the same corner view, but the date is 1839, and the ribbon on the reverse has BANQUE DU PEUPLE. Of the Halfpence of this series there are three varieties dated 1838, and as many of 1839; a unique example, dated 1839, size 28, with plain reverse, is in Mr. McLachlan's cabinet.

Of the series known as "Front Views," there are also six pieces, — Pence and Halfpence, — with varieties of the latter, five of which were issued 1842–44, by the Bank of Montreal, and having the legend PROVINCE OF CANADA BANK OF MONTREAL; the sixth is dated 1845, and only two examples are known. Two of the six are mules; one having the Front View obverse, and the reverse of the City Bank Penny of 1837; the other, the same obverse muled with the obverse die of the New Brunswick coinage, and having the head of Queen Victoria to the left. Only one of these is known, which is in the cabinet of the Library of Parliament, Ottawa. Those dated 1837, 1842 and 1844, appear to have been coined by Boulton & Watt, of Birmingham, England; and those of 1838 and 1839, by Cotterell, Hill & Co., of Walsall. The pieces struck by Cotterell, Hill & Co. are extremely scarce, and the greater part of their coinage seems to have been rejected and returned to England, very few, if any, having got into circulation. The metal of the tokens of 1838 is more like brass than copper, and apparently was alloyed with zinc. Those of 1839 are much purer, but were not accepted by the Bank.

After the troubles due to the miscellaneous spurious copper currency had passed away, the Bank of Upper Canada issued Pence and Halfpence from 1850 to 1857, which were coined in Birmingham, by Ralph Heaton & Co., whose initials appear on the dies. These bear the name of the Bank and the date on the obverse, with St. George slaying the dragon, after Pistrucci's design on the Sovereign of 1817; the reverse has the seal of the old Province of Upper Canada, consisting of a sword and anchor crossed, with a tomahawk down the centre; above is a crown; below, two cornucopiae, and in the upper right corner a part of the Union Jack.

The last tokens in order of issue were those of the Quebec Bank, which however do not appear to have been coined after their first issue in 1852. On the obverse of these the device was the habitant, similar to that described above; the legend is PROV-

INCE DU CANADA DEUX SOUS; the reverse had QUEBEC BANK TOKEN with the date 1852 in exergue, and the value ONE PENNY, and the arms of Quebec: — In the foreground a female seated to the right, holding a cornucopia; by her side is a shield, gules, a lion passant gardant, proper; before her is a beaver, and behind, a beehive; in the distance is Cape Diamond surmounted by the citadel, and in the river in front a ship at anchor. The Halfpenny was similar, but differed in having UN SOU on the obverse and HALF-PENNY on the reverse.

Mr. McLachlan concludes his valuable paper by relating the various steps taken by the Banks to obtain a satisfactory currency which should displace once for all the miserable substitutes which private greed had forced upon the Canadian people through a long series of years, and in the Appendix he gives copious quotations from the correspondence between the Banks and the Provincial authorities, and from the Orders in Council. The whole number of pieces issued, he estimates at 13,920,000, besides some two millions or more which were never put into circulation, but which were sold for old copper after the failure of the Bank of Upper Canada in 1866. Several tons of the latter were melted up by E. Chanteloup, a brass founder of Montreal. With the introduction of the decimal system and the assumption of coinage by the Royal Mint, it ceased to be necessary for the Banks to import tokens.

A COIN OF TARSUS?

A NEWSPAPER item says that a gold coin, which it is thought by the owner whose name is not given, may be a coin of the ancient city of Tarsus in Asia Minor, has been sent to the authorities of the British Museum for identification. The description is somewhat meagre, but the device on the obverse appears to be a seated figure holding a staff or sceptre, and "on the throne on the reverse are two cows." It is supposed, but for what reason does not appear, to have been coined about 700 B. C., and its value is given as \$2,500. The reason for attributing it to Tarsus is not stated, and there is no hint that it bears any inscription by which its origin can be established, and finally we are told that if it proves to be a coin of Tarsus it will be the only one known. Collectors of ancient coins will be interested to learn what is thought of it by the experts of the British Museum.

SIGNATURES OF ENGRAVERS ON GREEK COINS.

IN the current volume of the *Revue Belge de Numismatique*, M. L. Forrer is publishing an admirable series of papers on the significance of the initials and abbreviated signatures found on ancient Greek coins, with numerous illustrations. The question has long been seriously debated by students of these master-pieces of classic art, as to whether the abbreviations, monograms and initials, which are found upon them allude to the name of the artist or to that of the magistrate under whose direction the coins were minted. In discussing the various points involved M. Forrer has consulted the accepted authorities (which he freely cites), such as M. Adrien Blanchet, Babelon, Arthur Evans, Seltman, Von Sallet, Lenormant, and many more, and gives the arguments on which he bases his own conclusions as to the true interpretation to be given. He also has engravings of many of the coins, photographed from original examples, so

that his readers can judge for themselves as to the weight to be given to his opinions. The initials are arranged in alphabetic order, and it is greatly to be desired that these valuable papers may hereafter be printed in a volume for more general and convenient use, for the plan which he has adopted will render it easy for even an inexperienced collector to identify the artist of many coins, concerning whose identity there has been much discussion.

M.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXIX, p. 21.]

THE following are to be added to the previous lists :

I. CANADA. B. 3. *Medical Societies.*

Congress of International Association of Railway Surgeons. Toronto, 1898.

2108. *Obverse.* Within oval, the caduceus of Mercury. At its sides : 18—98
Below, a pair of car wheels. Inscription : I · N · A · RAILWAY · SURGEONS Exergue,
upon a band : TORONTO

Reverse. Blank.

Copper. 14 x 16. 21 x 24mm. Communicated by Mr. S. S. Heal, of Toronto, a rubbing from whom is in the Boston collection.

VII. HOLLAND. D. *Epidemics.*

Vaccination. Besides Nos. 1851-3, there is the following :

2109. *Obverse.* Bust, to left. MICHAUT. Inscription : WILH : (I) NASS. BELG. REX.
LUXEMB : M : DUX :

Reverse. G. DE RUYTER | CHIR. RYRALI | ET OBSTER. | HELMONTII | DE. PROPAGANDA | VARIOLARVM | VACCINARVM | INSITONE | BENE MERITO | REX DE. | MDCCCXXXVII.
(Engraved.)

Gold. 26. 42mm. Schulman Cat., 20 Sept., 1904, No. 1383.

The regular sequence is now resumed.

VIII. BELGIUM (continued). C. *Medical Events.*

1734. Convalescence of the Prince of Orange (Wm. IV), from pleurisy.

2110. *Obverse.* Youthful bust, to right, with long curling hair. Beneath : HOLTZHEY. F. Inscription : W(ILHELMUS). C(AROLUS). H(ENRICUS). F(RISO). PRINCEPS AVR(IACAE). ET NASS(AVIAE).

Reverse. Hygieia, erect, with staff, feeding serpents entwined about an altar, to left. Legend : VOTA PRO PRINCIPIS AV—RIACIS SALVTE. Exergue : MDCCCXXXIV

Silver. 18. 29mm. Van Loon, II, p. 89, pl. IX, No. 85; Hawkins, Franks and Grueber, Med. Illustr., 65, 85. In the Government and Boston collections.

1835. Do. do. do. (Wm. I, Prince of Nassau.)

2111. *Obverse.* Female pouring oil upon burning altar, against which rests the shield of Belgium. Above, rays from heaven. Legend : SALVO PRINCEPE — GRATA PATRIA. Exergue : MDCCCXXXV. | VDK

Reverse. Within orange branches tied by ribbon : PRINCIPI | ARAVSIACO | CONVALESCENTI | S.

Silver, bronze. 21. 32mm. Thick and thin planchets. Kluyskens Cat., p. 205, No. 259; Dirks, p. 426, No. 507. In the Government and Boston collections.

1736. Accouchement of the Princess of Orange, Anne of England.

2112. *Obverse*. The shields of England and Orange, crowned and supported by lions. Inscription: WILH · CAR · — HENR · FRIS | PRINC. AVR. ET ANNA MAG. BRIT. (looking upward.)

Reverse. Seated female, holding infant. Beneath: N · F · SWINDEREN F Behind, an orange tree in pot, breathed upon by head in clouds. Legend: SPES ALTERA SURGIT Exergue: OB PUERPERIUM | XVIII DECEMB | MDCCXXXVI.

Silver. Van Loon, II, p. 102, pl. X, No. 101; H., F. and G., *Med. Illustr.*, p. 516, No. 71.

1770. Do. do. do.

2113. *Obverse*. An angel from clouds brings an infant to the princess, kneeling beneath an orange tree entwined by a vine. No inscription. Exergue: PS. 92. v. 5

Reverse. OP DIE | GELUKKIGE | BEVELLING VAN | H : KONIGL : HOOGH : | MERR^E DE PRINCES | VAN ORAN : & NASS : | VAN | EEN PRINCES | DEN 28 NOV : 1770.

Silver. 17. 28mm. Van Loon, *Verfolge*, No. 442. In the Boston collection.

Lorraine. Convalescence of Maria Theresa.

See under Austria.

D. *Epidemics*.

The Plague.

Flanders. 1587.

2114. *Obverse*. A Spaniard (War), between Famine and The Plague. Legend: MULTA · SUNT · MALA · IMPIORUM · (rosette) Exergue: · 1587 ·

Reverse. A cornucopia, with fruit and ears of grain. Legend: QVI · DNO (DOMINO) · FIDIT · BONITATE · EIVS · CIRCUM · (rosette) DABITVR

Bronze. Van Loon, *Hist. Mét.*, I, p. 373, fig.; Parish, *Proceedings of the Am. Num. and Arch. Society*, 1887, p. 45; Dugniolle, III, p. 75, No. 3143 and p. 82, No. 3175; Kluyskens Cat., p. 155, Nos. 715-16 and p. 156, No. 727. In the Government, Boston, and Brettauer collections.

Brussels. 1636.

2115. *Obverse*. In beaded circle, Elijah fed by ravens. Behind him, the arms of Engelbert Raverschot (inspector of canals). Legend: VT. PAVIT. EDAX. VATEM. CORVVs. (=1636.) A little head (mint mark).

Reverse. Fortune, facing, upon her sphere. In each hand a cornucopia, from which flowers are falling. Legend: FORTVNA. REDVX. VERSVRA. VICEM (rosette) (=1636.)

Van Loon, II, p. 223; Neumann, No. 34579. Upon the exemption (die Verschonung) of the Spaniards in the Netherlands from the Plague.

Do. 1668.

2116. *Obverse*. Arms of Peter Justus (Van Loon; Peter Joseph, Van den Broeck) Amstorf (Treasurer of Brussels).

Reverse. St. Michael and the demon. Legend: DIVVs · MICHAEL · IN · PESTE · PATRONVs (= 1668).

Copper. 17. 28mm. Van Loon, III, 24; Neumann, No. 35004; Dugniolle, No. 4258; Pfeiffer and Ruland, p. 110, No. 325; Van den Broeck, *Gazette num.*, June, 1900, p. 170. In the Government collection.

2117. *Obverse*. As preceding.

Reverse. Also, save that IN PESTE are absent.

Copper. 19. 30mm. Dugniolle, No. 4243; *Numismatische Zeitung*, 1844, p. 200; Van den Broeck, *loc. cit.*, p. 170. Denied by Neumann to exist. In the Government and Boston collections.

2118. *Obverse*. Arms.

Reverse. Device as in preceding. Legend: PROTECTIO MEA DE COELO. 1668.

Copper. 19. 30mm. In the Government collection.

Verviers. Allegorical. 1879.

2119. There is a medal upon the expulsion of fifty "Petits Frères Allemands," on which they are called LA PESTE NOIRE.

Bronze. 19. 30mm. In the Boston collection.

Small Pox.

For the medal of Charles Alexandre, of Lorraine, upon the recovery of the Empress Maria Theresa, in 1767, see under Austria.

Vaccination.

2120. *Obverse*. Head, to left. Beneath: BRAEMT F. Inscription: LEOPOLD PREMIER — ROI DES BELGES

Reverse. A cow, to right; under its head an open lancet. Above: PROPAGATION | DE LA VACCINE Exergue: the staff of Aesculapius.

24. 38mm. *Revue belge de num.*, IX, 1853, p. 216, No. 94.

2121. As preceding, save upon ground of reverse: D'APRES E. VERBOECKHOVEN. Below, near edge: BRAEMT. F.

Gold, bronze. 20. 33mm. Guioth, p. 144, pl. XIX, No. 156; Kluyskens, II, p. 113; *Ibid.*, Num. Jennérienne, No. 28; *Ibid.*, Cat., p. 48, No. 133; *Revue belge de num.*, 1853, p. 208, No. 51; Piot, *loc. cit.*, p. 271, No. 1033; P. and R., p. 47, No. 423; Pfeiffer, Zur Jennerfeier, etc., 1896, p. 7, No. 423.

2122. As preceding, save upon reverse, under the cow and to left: D'APRES E. VERBOECKHOVEN and in exergue: BRAEMT F

Bronze. 20. 33mm. Piot, p. 272, No. 1035; Kluyskens, Num. Jenn., No. 27; *Ibid.*, Cat., p. 48, No. 132; P. and R., p. 147, No. 424; Pfeiffer, p. 7, No. 424. A pattern piece. In the Boston collection.

2123. As preceding, save on obverse BRAEMT F. is in exergue, and on reverse the grass is different, no inscription upon ground, and exergue blank.

Guioth, p. 4, pl. I, fig. 14 and pl. II, fig. 12; Piot, p. 272, No. 1036. In the Government collection.

2124. *Obverse*. Head, to left. Beneath: L. WEINER Inscription: LEOPOLD II · ROI DES BELGES ·

Reverse. Similar to the last but one.

Gold, bronze. 20. 33mm. Piot, p. 339, No. 1200; Kluyskens, Num. Jenn., No. 29; *Ibid.*, Cat., p. 49, No. 159; P. and R., p. 147, No. 425; Pfeiffer, p. 7, No. 425.

Do. Limburg.

2125. *Obverse*. The arms of the grand-duchy; a crowned shield, with lion to left. To right, medical emblems; to left, a cow's head. Inscription: HERTOGDOM LIMBURG Below: J. ET L. WIENER.

Reverse. Two branches of laurel. Inscription: BEVORDERING DER KOEPOKINENTING

24. 38mm. Alvin, *Revue belge de num.*, XXXIX, 1883, p. 113, No. 174; Pfeiffer, p. 7, No. 425a. In the collection of the Royal Numismatic Society of Belgium.

See also Demanet, No. 1925: and Vrancken, under France.

Cholera. 1832.

2126. *Obverse*. Head, to left, with oak wreath. Beneath: BRAEMT F. Inscription: LEOPOLD PREMIER — ROI DES BELGES

Reverse. Beneath a laurel wreath: RECONNAISSANCE | PUBLIQUE | —o— Inscription: SERVICES RENDUS PENDANT LE CHOLERA * 1832 *

Gold, silver, bronze, brass. 24. 37mm. Guioth, p. 142, pl. XVIII, No. 151; Kluyskens, I, p. 297; *Ibid.*, Cat., p. 204, No. 234; *Revue belge de num.*, IX, 1853, p. 208, No. 48; P. and R., p. 158, No. 449; Piot, p. 270, No. 1027; Von Heyden, Ehrenzeichen in Frankreich und Belgien, Nos. 60, 61. In the Boston collection.

2127. As preceding, but smaller.

16. 25mm. In the Government collection.

2128. As preceding, but smaller still.

Silver, enamelled. 11. 16mm. With black ribbon, edged with yellow and red. Struck in 1848. Guioth, p. 142, pl. XVIII, No. 152; Kluyskens, I, p. 297; *Revue belge de num.*, IX, 1853, p. 208, No. 49 and XXXIX, 1883, p. 99, No. 148; Piot, p. 270, No. 1028; Von Heyden, No. 65. In the Boston collection.

2129. *Obverse*. As reverse of preceding.

Reverse. A laurel wreath. Inscription: ACTES DE COURAGE ET DE DEVOUEMENT

14. 20mm. Guioth, p. 143, pl. XIX, No. 153; Piot, p. 270, No. 1029; *Revue belge de num.*, IX, 1853, p. 208, No. 50.

2130. *Obverse*. Oak wreathed head, to right. Inscription: LEOPOLD PREMIER ROI DES BELGES. Exergue, two stars.

Reverse. Beneath a laurel wreath tied by ribbon: RECONNAISSANCE | PUBLIQUE | (a thunderbolt) Inscription: SERVICES RENDUS PENDANT LE CHOLERA | * 1832 *

Silver. 14. 21mm. Guioth, p. 142, No. 154; Piot, p. 271, No. 1030. In the Boston collection.

2131. As preceding.

20. 32mm.

2132. *Obverse*. Similar to preceding, but head laureated and by J. Wiener. No mention of stars in exergue.

Reverse. Wreath tied by ribbon, etc.

Bouhy, *Revue belge de num.*, 1883, p. 99, No. 148. Struck in 1848.

2133. There is also a medal of 1832 by Hart.

Revue belge de num., 1847, p. 290.

Do. 1848.

2134. *Obverse*. Head, to left. Beneath: J. LECLERQ Inscription: LEOPOLD I ROI — DES BELGES

Reverse. Oval medallion with edge milled, for name of recipient. To left, an erect figure with palm in left hand, and a wreath in right held over the medallion. At her feet, a serpent drinking from cup. Behind, a pedestal on which a lamp. To right, another figure, seated, holds child in her lap, with right hand supporting the wreath. At her feet, a cornucopia. Inscription: EPIDEMIES | SERVICES RENDUS Exergue: the Belgian arms, in front of palm and laurel branches. At sides: 18—48

Gold, silver, bronze. 27. 43mm. Guioth, p. 254, pl. XLI, No. 177; *Revue belge de num.*, 1853, No. 27; Von Heyden, No. 73.

2135. *Obverse*. As preceding.

Reverse. Also, save in exergue, JULIEN — LECLERQ in place of the date.

Gold, silver, bronze. 27. 43mm. Guioth, p. 255, pl. XLI, No. 178; *Revue belge de num.*, 1853, No. 28. In the Government and Boston collections.

2136. There is also one of 19. 30mm. Dupriez Cat., 15 Dec., 1897, No. 266.

Do. 1849.

2137. *Obverse*. Military bust, to left, with decorations. Beneath: HART FECIT. Inscription: LEOPOLD PREMIER — ROI DES BELGES

Reverse. A crowned female, with lion at her side, gives wreath to a seated man who holds a roll inscribed SCIENCE, and another with palm leaf, to a kneeling female who clasps two infants in her arms. In background to right, a Sister of Charity and three figures bearing a litter. Upon base, to left: HART F. Legend: RECOMPENSE — NATIONALE Exergue: CHOLERA — 1849 | (a rosette)

Silver, bronze. 37. 58mm. Edge of obverse beaded, with ring. Guioth, *Revue belge de num.*, II, No. 50; Kluyskens Cat., p. 207, No. 321. In the Government and Boston collections.

Do. Avron. 1863.

2138. Bronze. Von Heyden, No. 207.

Do. Bruges. 1866.

2139. *Obverse*. A female, seated, to left; in right hand a laurel wreath, and on left the armorial shield of the city. Exergue: F. DE HONDT F.

Reverse. Crossed branches of laurel. VOOR | DIENST BEWESEN | GEDURENDE | DE CHOLERA ZIEKTE | 1866 | HET DANBARE BRUGGE

26. 42mm. Piot, p. 340, No. 1204.

Do. Brussels. 1849.

2140. *Obverse*. A female, seated, against whom rests a sick person, who lifts his hands in supplication. Behind, a female with mural crown and decoration of St. Michael, seated, who with one hand presents the former with a palm leaf, and with the other places one upon an altar encircled by a serpent. At left of it, a poppy capsule and ivy leaves. Above, to left, a statue of Hygieia. Exergue: L. WIENER F.

Reverse. Within crossed oak branches, a chased circle. Inscription: LA VILLE DE BRUXELLES AU DEVOUEMENT | (rosette) CHOLERA 1849 (rosette)

Bronze. 36. 58mm. Guioth, II, pl. I, No. 5; Kluyskens Cat., p. 207, No. 322; Alvin, *Revue belge de num.*, 1892, p. 289, No. 29. In the Government and Boston collections.

2141. *Obverse*. Head, to right. Beneath: BRAEMT F. Inscription: CHARLES DE BROUCKERE — BOURGM^{TRF} DE BRUXELLES

Reverse. St. Michael with cloak, shield, and flaming sword, striking down a triple-headed dragon. At left, a spade and coffin; upon the latter, a skull and crossed femora. The city in background. Upon base, at left: BRAEMT INV. ET SC. Inscription: AU MAGISTRAT DEVOUE LES HABITANS DE LA CAPITALE RECONNAISSANTS | SOUSCRIPTION OUVERTE PAR LE CERCLE ARTISTIQUE ET LITTERAIRE Exergue: ZELE INFATIGABLE | PENDANT L'INVASION DU CHOLERA | 1849 & 1854 | —

Silver, bronze. 54. 87mm. Guioth, II, pl. XXXVIII, fig. 206; *Revue belge de num.*, XII, 1856, p. 124, pl. III; Piot, p. 325, No. 1164. In the Government and Boston collections.

The two following incidentally should be mentioned here.

2142. *Obverse*. Head, to left. Beneath: LEOPOLD WIENER Inscription: CHARLES DE BROUCKERE — BOURG^{TRF} DE BRUXELLES

Reverse. Female with veil and mural crown, seated, to left, and lamenting. In right hand a wreath of amaranth. At side, a shield upon which St. Michael and the demon. Inscription: NE A BRUXELLES LE 18 JANVIER 1796 — MORT A BRUXELLES 20 AVRIL 1860 Exergue: LEOPOLD WIENER

Bronze. 43. 68mm. In the Boston collection.

2143. *Obverse*. Head of deceased, to left, recumbent upon pillow. Behind, at right of base: JOUVENEL Inscription: CH. DE BROUCKERE BOURGMEST. DE BRUXELLES | NE EN 1796.

Reverse. An upright label, upon which: INTELLIGENCE | ACTIVITE | DEVOUEMENT | AUX INTERETS | PUBLICS | † | 20 AVRIL 1860 | DEUIL GENERAL At left, upright, the staff of Aesculapius; at right, an inverted torch.

Bronze. 29. 46mm. In the Boston collection.

See also the following.

Do do. 1850.

2144. *Obverse*. The building. Inscription: HOTEL DE VILLE DE BRUXELLES. Beneath: J. WIENER F. 1850.

Reverse. 1849—1850. CHOLERA. MESURES DE SALUBRITE PUBLIQUE. RECOMPENSES RENDUS PENDANT L'EPIDEMIE (etc.)

Silver, bronze. 32. 50mm. Bouhy, *Revue belge de num.*, XXXIX, 1883, p. 75, No. 113.

Do. do. 1851.

2145. *Obverse*. St. Michael and dragon. Near him a shovel and coffin, in front of which a skull with crossed femora. In background, the Church of Sts. Michael and Gudule. No inscription. Exergue: 1851.

Reverse. Blank.

Iron, cast. 120. 192mm. Guioth, *loc. cit.*, pl. XXXVIII, fig. 207.

Do. do. 1854.

See above, No. 2141.

[To be continued.]

SUTLERS' CHECKS

USED IN THE FEDERAL ARMY DURING THE CIVIL WAR.

BY C. O. TROWBRIDGE AND HOWLAND WOOD.

Editors of the Journal:—

SINCE the publication in January last of the closing paper on Sutlers' Checks, we have noted some errors in printing the legends which escaped your proof-reader, and a few additional pieces have come to light, which we give below.

In No. 87, Kochler should have been printed KOEHLER. Examples in good condition show a period after this name and also after CAVALRY on the obverse.

Periods should also be placed after A obverse of No. 88; NAVY rev. of 90; o and v obverse of 93; 10 obverse of 95, TEMPEST reverse of same number; GOODS obverses of 99, 101, 104, 107, 113, 117, 120 and 124; TRADE reverse of 102; CHICAGO reverse of 103; VOL reverse of 109; CENTS obverses of 116, 118, the second in 124; CAVALRY obverse of 7½ Addenda.

In 100 and 101 PRARIE should be spelled PRAIRIE and the dates on the varieties of 101 should be 1862.

In 106, third line, after Obv., insert the words Same. Rev. In other words, this denomination has two reverses, one of which is plain.

The existence of 112 is disputed. Under Ohio, the second line of 113 should have received a number, 113a. In 124, first line, for CENTS read CTS

In the first paper of the series, No. 1, on page 23 of the last volume, J. H. should have been J. K. In 20, a variety exists of the denomination of 5 CENTS with reverse bearing a mug in a wreath instead of the griffin. On the obverse of this piece the number of the regiment has been obliterated, a scroll having been cut in the die at that place: thick planchet. Copper. 12.

Of 22, the 25 CENTS is found of size 16 as well as of 14.

On 54, page 57, last volume, the 10 CENT piece has twelve (not eleven) stars. It should be said that many of these pieces are struck from shallow dies, in a poor quality of metal, and minute matters of detail were rapidly obliterated while the tokens were in circulation.

The following are additions:—

7a — *Beaudry, V.* Obverse. V. BEAUDRY 1ST REG. U. S. CAVALRY. Rev. GOOD FOR 10 CENTS. KOEHLER. Very rare. Brass. 14.

21 — *C. & S.* There is also a Five-cent token of this number. Obverse, same as the Ten-cent token, except 5 in place of 10. Rev. Plain. Rare. Brass. 10.

74 — *Parker, R. S.* There is also a Five-cent token of this number. Obverse, same as that for Ten Cents, except 5 in place of 10. Rev. Plain. Brass. 10½.

129 — Obverse. Eagle with wings extended ; seventeen stars above. Rev. GOOD FOR 10 CENTS KOEHLER. Copper. 14.

130 — *Stevens, Charles.* Obverse. CHAS. STEVENS 5 CENTS IN GOODS. Rev. PILKINGTON MAKER 83 EXCHANGE PLACE BALTIMORE

We include this card among these pieces as Stevens is mentioned as a Sutler in the Baltimore Directories between the years 1864-66.

MEDALS OF THE GRAND ARMY.

XIX.

THE Thirty-eighth National Encampment of the Grand Army, held in Boston at the close of the summer of 1904, was marked by the display of a larger number of medals than at most of the previous assemblages of the veterans of the Civil war. There was however a great similarity in the general plan of these medals, as will be seen, the distinction between them being usually shown by the medallions on the central portion of their planchets, while local allusions were frequently placed upon the bars by which they are suspended. Descriptions of all that came to our knowledge are given below, and as all without an exception refer either on the medal itself or on the bar, to something connected with the old Puritan city, it is hoped that the present paper may have something of value in the material it offers to the compiler of the numismatic history of Boston, who, perhaps, at some future day, may undertake its preparation. It will certainly be admitted that the grouping together of descriptions of local medals, commemorating events of greater or less interest in the annals of our American cities, is a department of the science which has been neglected altogether too long. Few collectors realize the extent of this field, which as yet is almost entirely unexplored.

82. The first to be mentioned is that worn as the official medal of the representatives of subordinate bodies to the National Encampment. This consisted of three separate parts, united by links. The lower of these had a central medal of bronze, bearing a portrait bust of Gen. John C. Black, in citizen's dress, facing to right and nearly in profile. As in many similar pieces struck for the Grand Army, its originator seems to have taken it for granted that the gallant soldier needed no identification, and nothing is given to show who is represented. This neglect is greatly to be regretted, as it can hardly fail to trouble the collector of these medals in the future. This central medal is placed within a garter on which is the legend 38TH NATIONAL ENCAMPMENT G. A. R. Extending outward from this garter are the upper portions of six flags, with their staves ; four of these show the union of the national standard and the two at the base have some of the red and white stripes ; the other two have no device, but the portions which show in the central space between the unions are yellow on the left, and white on the right (the latter possibly alluding to the color of the field of the State flag of Massachusetts). Between the staves of the upper two flags is the American eagle, with expanded wings, and holding the olive branch and arrows in his talons. The central portion is an elliptical tablet having a cipher of G A R, the first letter in

red, the second in white and the last in blue,—all the colors on the badge being shown in enamel. The edge is formed by a wreath of laurel bound with ribbons; on its top is a scroll of blue, lettered in gold REPRESENTATIVE. The bar shows the upper part of the old front of the State-house, surmounted by its gilded and burnished dome; below the pediment is a ribbon scroll having two folds, that on the left lettered BOSTON and the other, '1904'. The ends of the bar are formed by two elliptical tablets placed obliquely, that on the right having the arms of the State—the Indian with his bow, and the mullet in dexter chief, on a Norman shield surmounted by the crest, a dexter arm wielding a sabre, and below the shield a ribbon inscribed with the motto of Massachusetts *ENSE PETIT PLACIDAM* etc., but the letters will be read with difficulty by one unfamiliar with the device; the tablet at the right end has the seal of Boston,—a view of the city with the motto *SICUT PATRIBUS SIT DEUS NOBIS* (As God was with our fathers so may He be with us), and under the city, in three lines, BOSTONIA | CONDITA | 1630 (Boston founded 1630). The reverse is entirely plain save that on the back of the dome is a circle showing in very small letters the name of the maker, J. K. DAVISON PHILA. Gilt, except as described, and worn with a yellow ribbon. Greatest width of lower portion, 32; of central tablet, 24; length of bar, 34; height, 20.

83. A planchet in the form of a trefoil, its edges of laurel. On the centre is a shield with the arms, crest and motto of the State, as described above; beneath the shield, on a ribbon, COMMITTEE; in the upper lobe of the trefoil G. A. R.; in that on the left, 38TH | NATL. and in that on the right, ENCPT. Edge ring, loop, and yellow ribbon lettered in gilt with the cipher G A R. The bar is oblong with semi-circular top and bears a view of Faneuil Hall, a glory of three flags projecting outward on each side; over the top is a ribbon scroll inscribed 'BOSTON 1904'. Reverse, Plain, except that the back of the trefoil has the same maker's name incused as on the preceding. Bronze. Size, greatest width, 24 nearly. Length of bar, 28; height, 16.

84. A planchet in the form of a shield with ornate outlines; on the centre a gilt medallion on which is a fowl anchor. No legend. Above the medallion NATIONAL and beneath it CONVENTION. Yellow ribbon, lettered in gold, N V (Naval Veterans). Reverse, Maker's name, as on last. Bar as the preceding. Bronze. Size, greatest width, 19; height, 24.

85. Planchet as the preceding; on the centre a gold medallion with a Greek cross in red enamel. None of these central medallions have a legend, but all the planchets of this series bear the same inscription as on that last described. The ribbon is yellow, with A N in gold for ARMY NURSES. Bar as the preceding.

86. Planchet as the last, but the central medallion of gilt has a five-pointed star on a wreath of laurel; its centre has the device of the Grand Army, as often described, but on the points are small stars instead of the military emblems found on the star of the Order. Bar as the preceding. Yellow ribbon, lettered in gold, LADIES | OF THE | G A R in three lines, the first and last curving.

87. Planchet like the preceding. The central medallion has a cipher on a gold field of D in white and V in blue enamel for Daughters of Veterans. Yellow ribbon, without lettering. Bar as the preceding. By the same maker.

88. Obverse, On an elliptical planchet suspended by its longer diameter is a view of Christ Church, Boston (the "Old North Church" from which the lanterns were displayed on the eve of the 19th of April, 1775, as a signal to Paul Revere). Legend, above, 22ND NATIONAL CONVENTION W. R. C. In exergue, 1904. Reverse, In-

scription in seven lines, the first and last curving; the four on the centre are from Longfellow's poem describing Revere's midnight ride, OLD NORTH CHURCH | 1775 | ONE, IF BY LAND, AND TWO, | IF BY SEA | AND I ON THE OPPOSITE | SHORE WILL BE, | BOSTON Edge ring, yellow ribbon and oblong bar with ornate outlines; on the bar, W R C (Woman's Relief Corps) crossed by an ancient musket. From a ring on the lower part of the bar hangs an old-fashioned lantern of dark bronze, with its candle. The reverse of the bar has the maker's name in a circle, as on others of the series. Gilt metal. Width, 18; length, 26; length of bar, 28.

89. Planchet oblong, with ornate floreated edges. On the centre is a gilt medallion having on the field the arms, crest, and ribbon with motto of the State as described above. Legend, separated by a circle, 23RD ANNUAL ENCAMPMENT S. OF V. U. S. A. Above the medallion BOSTON curving, and below, 19 in the left corner, 04 in the right, placed obliquely. Reverse, On this and the following similar planchets, Davison's name as above. Yellow ribbon attached by a bar on the reverse, and lettered S OF V (Sons of Veterans). Bar of irregular outline, the upper edge floreated, and the lower formed by a plicated ribbon lettered DELEGATE On the bar the hub of a wheel standing (which it is needless to say recalls Holmes's allusion to the "Hub of the universe"), having two flags furled, on each side, and the upper portion of a laurel wreath showing above. Bronze. Diameter of medallion, 16; width of planchet, 24; length of bar, 25; height, 13.

90. The medal for the Ladies' Aid, Sons of Veterans, was the same as that last described, differing only in the lettering on the ribbon, which gave the name of that branch of the Order.

91. The next of this series was that worn by the Society of Ex-Prisoners of War which has a central medallion of white enamel, on which is the distinctive device of that body,—a prison pen with cannon pointing inward from the four corners; within is a prisoner prostrate, attacked by a blood-hound; on the upper line of the pen, DEATH BEFORE and on the lower, DISHONOR In the upper left corner of the field, U. EX. P. W. (Union Ex-Prisoners of War.) The name of the body in gold letters on a yellow ribbon. Bar with hub, flags, etc., as described.

92. The Auxiliary of the Ex-Prisoners had a medal differing only in the lettering on the ribbon, which read AUXILIARY | EX | P OF W.

93. Obverse, As the preceding; the central medallion gilt with PRESS in large letters of red on its centre; yellow ribbon lettered with the cipher G A R in gold. This has the Faneuil Hall bar.

94. The last of the Boston medals was struck on a planchet in the form of a cross of five arms, expanding outward, and somewhat similar to the cross of the French Legion of Honor. The centre has a small medalet of silver with the arms and crest of the State; below the shield is a ribbon, but too small to contain the motto. This medalet is inserted in the cross. Legend, on the gilt metal which surrounds it, 38TH NATIONAL ENCAMPMENT G. A. R. Between the arms appear portions of a wreath of laurel, banded at the bottom with a ribbon. The arms have local allusions: that at the top has a building intended to represent the front of the State House, but not well drawn; the next on the right has Faneuil Hall; the next, a view of Christ Church from the side; the fourth has the *hub*, and the fifth, the Boston City Hall. Reverse, On the centre appears the reverse of the silver medalet, which bears the star of the Order with its usual emblems. These emblems are repeated on a larger scale on the

arms of the cross — crossed cannon at the top, crossed sabres on the next at the right, and proceeding towards the left, are the bugle, the anchor, and crossed rifles. Legend, on the gilt metal surrounding the central device, OFFICIAL SOUVENIR The cross is suspended from a narrow bar on which O G O A O R O in red, white and blue enamel. The bar is composed of a cluster of flags, three on each side; above, and between their staves, is the American eagle, his talons on a scroll on which 19 BOSTON 04 On the reverse of the bar, in small letters, SCHWAAB S & S CO. MILWAUKEE Gilt metal. Size of both medal and bar, greatest width, 26.

C. P. NICHOLS.

THE ITALIAN MEDALLISTS AND THEIR WORKS.

MRS. GUSTAVUS W. HAMILTON has translated, and Messrs. E. P. Dutton & Co. of New York have published, in a fine quarto volume of two hundred and twenty-four pages and forty-one plates, the admirable work of Cornelius von Fabriczy entitled "Italian Medals." The timely appearance of this volume, when medallistic art abroad, and especially in France, is once more regaining new life, as in the days of the Renaissance, is most welcome to numismatists. It is well said that too little is known in this country about the masterpieces of the Italian medallists; even their names are seldom heard except by those familiar with the treasures of the leading cabinets abroad, and rarely is one of them offered by the most watchful dealers.

We quote from an excellent *critique* of Fabriczy's beautiful book the following:—

The historical value of such a production is, of course, obvious. The princes of the Renaissance clearly realized the potentiality of the medal as "a portable monument," and they exploited it with characteristic energy and thoroughness. "The Este of Ferrara," says the author, "not only arranged for the production of a complete series of medals of their family, but provided also that other reigning houses should send them their medals, and caused their favorites and faithful servants to be immortalized in medals." They commemorated in this way, moreover, not only individuals, but events, and since the practice became general among the great families of Italy, medals were multiplied with extraordinary rapidity. The Medici formed a remarkable collection, which included, according to the inventory made when Lorenzo the Magnificent died, in 1492, nearly two thousand medals in bronze, besides many in gold and silver. The importance of these records to the historian cannot be exaggerated; but they are no less important from the artistic point of view. Indeed, it is as works of art that they provoke the warmest enthusiasm.

While there have been medals, of a sort, in every age — and some of them very fine — it was left to Pisanello to create the Renaissance medal, which is the most beautiful of them all. He made it beautiful by making it not the product of the mint, but of the studio. He modelled the little portraits for which he is famous with all the feeling and breadth of a great sculptor. Simplicity was his watchword, and after that the thing that he sought was the vitality of life itself. Herr von Fabriczy speaks of this artist's enthusiasm for antiquity and of his having emulated the classic ideal, to a certain extent, but when all is said there remains nothing of the pseudo-Greek or Roman about Pisanello. He is an Italian of the Italians in the robust realism of his portraiture and in the artless grace of those compositions which he devised when he attacked the reverse side of a medal. He was at once plastic and decorative in his art; he turned his medals into pieces of sculpture, masterpieces in generally low but sometimes very bold relief, and at the same time he placed his forms on the metal with such a consummate sense of proportion and of the everlasting fitness of things, that a work of his

leaves the impression of an absolutely organic unit. To enlarge one of his medals, for example, would be to ruin it. His spacing and his modelling are adjusted with perfect precision to the scale of his disk.

Pisanello has, in addition to all his virtues of pure craftsmanship, unique distinction of style, but he had worthy followers, notably Matteo de Pasti, and there were many other medallists of the Renaissance who labored to good purpose before the austere principles of the founder of the art were corrupted and the surfaces of Italian medals were teased with trifling or meaningless decoration. Herr von Fabriczy gives a careful survey of all the salient figures in the Quattrocento. After treating of Pisanello and his successors in North Italy, he deals with the medallists of Venice, Bologna and the neighborhood, takes up the Florentines, and then discusses the Romans. In later chapters he examines the medals of the Cinquecento. He is erudite, but he is not dull. He does not allow his scholarship to clog the course of chapters written not only to convey information, but to celebrate the beauty and charm of his subject.

Of the plates in the book, each one illustrates several examples, in some instances twelve medals being shown on a single page. The half-tone process has been used with surprisingly good results. Short of an actual collection, this is about as practicable and as inspiring an introduction to the study of the medallist's art as could be desired.

A MEDAL FOR COMMANDER PEARY.

THE Paris Geographical Society has presented a gold medal to Commander Robert E. Peary, in honor of his explorations in the Arctic regions, and in recognition of his purpose to make another effort to reach the Pole. This presentation was a pleasant feature of the International Geographic Congress at its banquet, recently held at the Hotel Endicott, New York, which concluded the sessions of the Congress. In acknowledging the gift Commander Peary announced that he proposed to make one more attack on the problem which has so long baffled explorers. His ship, to be ready early in the coming summer, will resemble the "Discovery," built for the British Antarctic expedition, but the vessel will be somewhat lighter, and equipped with more powerful engines. This is the sixth gold medal which has been presented to Commander Peary by the leading Geographical Societies of the world.

The obverse has a seated female figure, partly draped, symbolizing the spirit of geographical research; she holds in her left hand a sphere and in her right the compasses, with which she is measuring a portion of the globe. The reverse has a circle surrounded by a wreath of laurel, within which is the inscription, in eight lines, COMMANDANT | ROBERT E. PEARY | DE LA | MARINE AMERICAINE. | — | EXPLORATIONS | DES | REGIONS ARCTIQUES | 1880-1902 The space outside the laurel wreath has the legend SOCIETE DE GEOGRAPHIE above, and FONDEE A PARIS EN 1821 below, completing the circle. The medal is size 32. The dies were cut by M. Alphonse Dubois, of Paris.

M.

MASONIC MEDALS.

[Continued from Vol. XXXVIII, p. 112.]

MCCXLVIII. Obverse, A bust in profile, to left, representing Hiram of Tyre. He is in the costume of the period, wearing a conical head-dress or diadem with jewelled bands, but without points save one above his forehead; a fillet falls upon his shoulder; he has a full beard, curled in the Assyrian style, and his hair, in thick curls, is shown behind the head. On the field, at the right, is a triangular level, and at the left, curving to the edge, ☐ ☐ ☐ ☐ ☐ (Hiram.) Reverse, At the bottom is a square, one arm extending to the left, the other erect between the two points of the compasses, the joint of which is nearly in the centre of the field; two sprigs of acacia behind the working tools cover much of the remaining space; in the upper left field is the inscription in six lines, INAVGVATION | DV | NOUVEAV TEMPLE | MACONNIQVE | GENEVE | 1898 (Inauguration of the New Masonic Temple at Geneva [Switzerland] 1898.) No milling. Silver. Size 24 nearly.

MCCXLIX. Obverse, Nude bust of a female figure, facing, the head irradiated and garlanded; she holds before her breast a model of a building of two stories; over her head on the rim of the medal, which is slightly raised, is a five-pointed star, on which the letter G is incused; a mountain in background at the right; on this rim, at the left, LIBERTA over the figure, EGVALIANZA (the I and A partly concealed by the star), and on the right, FRATELLANZA (Liberty, Equality, Fraternity.) Reverse, On the lower part of the field, at the right, a cluster of working tools, interlaced — the compasses, triangular level, square, trowel and gavel, and a small sprig of acacia; on the left, a larger sprig extends upward into the field. Inscription above, in five lines, INAVGVRAZIONE DEL | TEMPIO MASSONICO | "IL DOVERE,, | LVGANO MAGGIO | 1903 (Inauguration of the Masonic Temple of the Lodge Il Dovere [Duty] at Lugano, near Lake Maggiore, 1903.) Silver. Size 23.'

MCCL. The Lodge of the Lilies, of Temesvar, Hungary, has a jewel, struck from dies, consisting of a circle, with the field removed, enclosing the compasses, the points upward, upon a triangle, which has a bar across its centre, and two lily plants on the lower and one on the upper bar. No legends. Edge ring. Silver. Size 24.

MCCLI. Obverse, On an oblong planchet, at the left, a draped figure standing, facing, with the finger of her right hand upon her lips; behind her couches the Belgian lion, his head to the right; a landscape with clouds above at the right. No legend. FISCH & C. in small letters in the lower left corner. Reverse, An inscription in eighteen lines: LES 29 FEVRIER & 1^{ER} MARS 1896 | EN SON LOCAL | RUE CHISAIRE A MONS | LA LOGE LA PARFAITE UNION | A

¹ I am indebted to Herr Carl Wiebe, of Hamburg, the engraving. The name of the designer appears on for an illustration of this medal, which I describe from the obverse below the figure, but only L VA is legible.

CELEBRE SOLENNELLEMENT | LES FETES DU 175 ANNIVERSAIRE | DE SA FONDATION |
 HONOREES DE LA PRESENCE | DES GR .°. MAIT .°. & DES DEP .°. | DU GR .°. OR .°. DE
 BELGIQUE | DE FRANCE, DES PAYS BAS | DU SUP .°. CONS .°. DE BELGIQUE, | DE LA
 GR : □ .°. DE LUXEMBOURG | & DES VEN .°. DEP .°. | & VISIT .°. DE TOUTES | LES □ .°. BELGES
 | & DE PLUSIEURS □ .°. | FRANÇAISES (On the 29th of February and the 1st of March, 1896, the Lodge of Perfect Union celebrated in its apartments at Mons, with solemn festivities, the 175th anniversary of its foundation, honored by the presence of the Grand Master and deputies from the Grand Orients of Belgium, France and Holland, the Supreme Council of Belgium, the Grand Lodge of Luxemburg, Masters, deputies and visitors from all the Belgian Lodges, and several French Lodges.) Silver and bronze. Length, 36; width, 28.¹

MCCLII. Obverse, A building of stone, the lower portion having an arched doorway but no windows; the upper has two stories with castellated front. Above, the All-seeing eye in a triangle sheds its rays on the upper portion of the field and the top of the building. Legend, LA R.°. L.°. DELLA FERMEZZA (Regular Lodge of Strength, or Firmness.) Reverse, A griffin (the emblem of strength among Italian heralds) segreant, or seated on its haunches, on a sockel or line across the lower part of the field; in his left paw he holds a triangular level; before his right, and resting on the sockel, are the square and compasses, the latter but slightly extended, the points upward and inclining to the right; his wings are raised, and the points curl forward. Legend, ALL' O.°. DI PERUGIA (In the Orient of Perugia). The points following R and L on the obverse and o on the reverse are triangular. Size 22.²

MCCLIII. Obverse, A group of Masonic working tools, consisting of the compasses, square, rule (the latter forming a triangle, the other sides of which are the extended arms of the compasses), trowel, gavel and a blazing torch; over the compasses is the tetragrammaton in an ellipse of rays; two sprigs of acacia, crossed at the bottom, extend upward and surround the implements. On these sprigs are the letters A L G D G (the last letter in the head of the compasses) A D L U (Initials of *A la Gloire du Grand Architect de la Univers* — To the Glory of the Grand Architect, etc.) Reverse, As the obverse. On the upper edge a knob pierced for a large ring. Silver.³ Size 12 nearly.

MCCLIV. Obverse, A female figure draped, standing facing; in her right hand, uplifted, she holds a flaming torch; her left falls by her side, but is slightly raised; above her head are the square and compasses enclosing the

¹ The letters have their proper accents, and the Lodge-marks □ in the sixteenth and seventeenth lines are doubled. The inscription sufficiently explains the medal.

² I describe this from an engraving; the metal is probably silver or bronze, but on this point I am not

informed. It was struck by the Lodge named, located in Perugia, Italy.

³ This is a members' medal of a Lodge in Constantinople, working under the auspices of the Grand Orient of France, if I am correctly informed.

letter G Legend, I .: ES T .: JANOSREND ☐ on the right; VILAGOSSAG beneath the figure, and UJPEST KELETEN 3-888 on the left. (The Regular and Perfect Johannite Lodge of Light [Vilagossag] Orient of Ujpest.) A semi-circular tablet, with the owner's name engraved at the bottom, divides the legend. Reverse, Inscription in seven lines, the first curving, MAGYARORSZAG | SYMBOL-
IKUS NAGYPAHOLY | VEDNÖKSEGE ALATT | MÜKÖDÖ | J .: ES TOBV .: | VILAGOSSAG |
UJPEST KELETEN (The first two lines literally signify Magyar or Hungarian Symbolic Grand Lodge, and the last three the name and Orient, or location of the Lodge, as on the obverse. Liberally taken, the whole inscription shows that the Lodge of Light at Ujpest was founded under the auspices of the Magyar Grand Lodge.) Size, 33 nearly.'

MCCLV. Obverse, The square and compasses enclosing a circle bearing the early device or seal of the Lodge, — a man riding an elephant to the left, the seal having a legend separated by a circle, ☐ .: DES PHILANTHROPE OR .: DE BRUXELLES ★; a sword is placed diagonally behind the seal, its hilt upward to the right, and its point emerging upon and crossing the square below; a sprig of acacia on the left and a star of five points resting on the top of the circle of the central seal. Legend, R .: ☐ DES AMIS PHILANTHROPE OR .: DE BRUXELLES ★ [Regular Lodge of Philanthropic Friends, etc.] At the base, under the star, DAXBK Reverse, A wreath of two acacia branches, crossed and tied with a large bow of ribbon at the bottom, and a radiant star on which is G between their tops. Legend, SAGESSE FORCE BEAUTE (Wisdom, strength, beauty). The field within the wreath plain for engraving. Bronze and probably other metals. Size 32 nearly.

W. T. R. M.

[To be continued.]

WEALTH IN TINY PARTICLES OF GOLD.

THE United States Government assayed the old mint at Denver recently, and got \$30,000 in the clean-up. The new coinage mint, which has been in course of construction there for about seven years, was recently completed, and the Government moved from the old mint, which had been occupied for about thirty years. When they got ready to clean out the old place every particle of dust and dirt was carefully saved. This was then run through the assay furnace, and it was found that the tiny particles of gold which had accumulated about the building in all those years had amounted to the snug sum mentioned above. The particles had been carried through the air during the refining processes, and were so minute that they had not affected the weight of the metal assayed to any appreciable extent. But the total accumulation was extremely large. It was all velvet for Government, and more than paid the expenses of moving to the new mint. — *Ex.*

I describe this also from an engraving. The metal I have not learned. The torch held by the figure on the obverse is the emblem adopted by the Lodge, to symbolize its name. The letters in the legends and inscription have the proper accents.

THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY.

THE American Numismatic and Archaeological Society after a successful and prosperous existence of nearly half a century — it was founded in 1858 — has been passing through a critical experience in its history, during the last year or more. In his annual address, January 19, 1903, the President, Mr. Andrew C. Zabriskie, announced his belief that the valuable Library of the Society — no doubt the largest as it is by far the best in this country devoted to the science of Numismatics — and its fine collection of coins and medals, consisting of some twenty-thousand examples, were in jeopardy both from fire and theft. In consequence of these statements, a committee of seven, of which Pres. Zabriskie was chairman, was appointed to ascertain the possibility of securing fire-proof quarters.

After considering the matter this committee found it inexpedient if not impossible, to undertake the purchase or construction of a suitable building for the purposes of the Society. Neither its vested funds, which amount to about \$10,000, some portions of which are restricted by their donors to the increase of the Library and cabinets of the Society, nor the number of its active members (about 200), were sufficient to allow such a plan to be entertained with any hope of carrying it out to a successful conclusion. They next considered the possibility of obtaining a home for the Society in a fire-proof building of some other body of a similar character, but this plan proved no more hopeful, and at the Annual Meeting in January last, a Resolution was passed by a vote of 28 to 15, authorizing negotiations with the New York Historical Society, looking towards a consolidation of the American Numismatic and Archaeological Society with that body. (Proc. 1904, pp. 15, 16, 21.)

This proposal aroused strenuous opposition on the part of many of the members, who claimed that the Resolution was inimical to the best interests of the Society; that its passage was due to the personal influence of the President, aided by the votes of members who had until then taken little or no interest in the objects of the Society, and who knew nothing of its needs; that it was opposed by four of the six officers present and by the older members with a single exception, and especially by many who had been most deeply interested in its success, and had long labored for its prosperity, including the donors of nine-tenths of its collections and nineteen-twentieths of its library. It was further claimed that it would virtually destroy the Society's identity; that as the meeting had been called at an unusual hour, many members were absent, and many had not understood that the plan of amalgamation was to come before the Society for consideration at that time, and therefore, in fairness to them, no action should be taken hastily, which would commit the Society to a merger which would be suicidal.

Under the Resolution first adopted, the committee had conferred with another appointed by the President and Executive Committee of the New York Historical Society, but it does not appear that the latter Society took any official action in favor of the plan proposed by Mr. Zabriskie and his associates, or that, as a body, it has even considered it, though the meetings of the joint committee of both Societies are said to have been characterized by great unanimity.

At a meeting of the American Numismatic and Archaeological Society, held in May last, their committee reported, unanimously recommending a plan for the pro-

posed merger. In the discussion it was claimed that the building where the Society is located is absolutely fire-proof, and is so regarded by the insurance companies, the rate being only .12; that the officers of the Society were satisfied on that point when the lease of the premises was taken; that it was provided with a night watchman and reliable custodians; that the New York Historical Society had taken no action in favor of the plan, and having outgrown its present building, if the Society's possessions were taken there they could only be stored away out of reach, and it was quite possible that even storage room could not be found; that while a new building is proposed, it might be years before it would be erected, and before anything like adequate room could be given to the Library and cabinets of the American Numismatic and Archaeological Society, which had never been so prosperous as at the present time; that it had a well-defined field of labor in which it had achieved success, and that its extinction would be a calamity.

Difficulties arose, perhaps on legal grounds, which prevented the necessary steps towards the proposed amalgamation, and for several months the matter rested. At the November meeting the subject was again brought up, and by a unanimous vote the plan was rejected; President Zabriskie, Vice-President Langdon, and Mr. Bloor, the Recording Secretary, and other friends of the measure, were absent, a previous canvass of the membership having practically shown the result in advance of the meeting, and a victory for the opposition. Following this action Mr. Zabriskie resigned as President, and the Executive Committee have accepted his resignation.

While the *Journal* has been fully informed of the plan for amalgamation and the various steps taken by the parties who favored or opposed the measures advocated by the President and his friends, its editors (both of whom are members), have refrained from any comment in its pages, believing that it was a matter which the Society was competent to decide for itself, without any suggestion from outside, and in accordance with the policy which the magazine has always followed, best expressed perhaps by Vergil's well-known line

Tros Tyriusque mihi nullo discrimine agetur,

it has invariably avoided anything that could be considered partisanship.

Now that it has been settled, we can only express our gratification with the decision which has been reached. The Society has a record of which it may well be proud. We believe a prosperous future is before it. While we have not been in sympathy with the merger suggested by its late President, the history of the last few years certainly shows that during his administration much has been accomplished for the advancement of the science; as evidence of this we need only mention the various medals struck during that period — the Muhlenberg, the Grant Monument, the National Conference of Charities medals, and more recently the Greater New York medal, that for Prince Henry of Prussia, and the Americus Vespucci, the latter the first of a series of American Historical medals, to be issued by the Society. The School for Die Cutting and Medal Engraving, to which occasional reference has been made in our pages, and the Exhibit at the Paris Exposition which brought the Society prominently to the notice of foreign numismatists, were largely due to the President's suggestions. When in addition to these we remember the prosperous condition of the Society both in its funds and its membership, we find it difficult to discover satisfactory reasons for what seems to us would have been the surrender of its opportunities, and the extinction of so successful a Society.

CENTENNIAL MEDAL OF THE N. Y. HISTORICAL SOCIETY.

THE New York Historical Society celebrated, on November 22, its Centennial Anniversary with appropriate ceremonies, addresses from prominent members of its own and other kindred bodies, and a banquet at Delmonico's. Its President is the Hon. Samuel Verplanck Hoffman, and its active membership, like that of its elder sister, the Massachusetts Historical Society, has included many of the most prominent citizens of the city and State whose name it bears, while its roll of honorary members is brilliant with names of some of the most distinguished statesmen and scholars of the century.

The *New York Tribune* of November 20 has a very full account of the foundation and early days of this Society, and gives an engraving of the obverse of a medal struck to commemorate the completion of its hundred years. This shows clothed busts side by side, nearly facing, of John Pintard, the founder of the Society, on the left, and of Egbert Benson, its first President, on the right. At the left of the former, in two lines, near the edge, JOHN PINTARD | FOUNDER and in a similar position, on the right, EGBERT BENSON | PRESIDENT. The reverse is not described, but, if we are correctly informed, has a suitable inscription, which we hope to give hereafter. Pintard was a well-known and prominent citizen in his day, and the founder of the first savings bank in New York city, and Benson was the first Attorney General of New York.

L.

PANAMA COINAGE.

THE first of several shipments of gold and silver currency, which will amount in all to \$4,000,000 in United States gold, recently coined at Philadelphia for account of the infant republic, have been forwarded.

The unit of the new Panama coinage is called a balboa. This is of gold, 1 gram, 672 milligrams in weight and 900 fine and equivalent in value to the American dollar. The Chief Executive of Panama has power to coin gold of 2, 5, 10, 20 and 50 balboas in valuation at his discretion and as the necessity for it arises.

Of the silver coinage, there is the peso, worth half the value of the balboa; the medio-peso (half peso) equivalent to twenty-five per cent. of the value of a balboa, and the fifth, tenth and twentieth of a peso, worth respectively ten, five and two and a half per cent. of a balboa and their proportionate equivalent of 10, 5 and 2½ cents in the coins of the United States.

The gold and silver coins of Panama bear upon the obverse side the profile bust in bas relief of Vasco Nuñez de Balboa, the Spanish explorer, who effected his discovery of the Pacific Ocean on the Panama Isthmus. Over the head of the bust is inscribed the name, REPUBLICA DE PANAMA, and underneath, on a flying streamer, the federal motto, DIOS, LEY Y LIBERTAD (God,

Law and Liberty). Upon the reverse are the coat-of-arms of Panama with the year of issue above, and below, the representative value of the coin, while on the balboas 900 MILESIMOS DE FINO is shown in addition.

The coinage of copper or other inferior metal is not immediately contemplated by the Amador Administration; American pennies of double their home circulation value being now used on the isthmus and quite filling the limited demand for petty coins.

NOTES AND QUERIES.

QUERY: ANGLO-AMERICAN MEDAL.

Editors Journal of Numismatics:—

A medal has been brought to me for identification which seems to be, if not unique, of very rare occurrence, since it is not mentioned in Bushnell's "American Tokens." It is $2\frac{1}{2}$ inches in diameter, and nearly $\frac{3}{8}$ of an inch thick. On one side it has ENGLAND LAND SCARCE LABOR PLENTY LABOR RECONED BY THE ACRE; underneath this, and dividing the circle in two, is a representation of plowed land, below which is PRODUCE CORN TOBAC and still lower, AMERICA THE REVERSE. On the reverse, around the rim is MEDAL ET, and the figures 12345678910. The upper part of the circle is occupied by a large horse's head in heavy lines; the lower part has A. D. 1674, and opposite this, SERIES CCXXVI. I shall be glad if you can give me any information regarding it.

WILLIAM BEER,

Howard Memorial Library, New Orleans.

[We do not recognize this piece from the description, which, though long on its way to the editors, has but lately reached them. It is too large to have been used for circulation, and the inscription sheds little or no light on the occasion or purpose for which it was struck; the serial number, if explained, would perhaps identify it, but we are unable to place it. The combination of the horse's head with the date chances to be curious, for the "nag's head," as the heralds called it, has been the crest of the arms of the State of New Jersey since its independence, and appears, rudely executed, on its copper coinage struck before the establishment of the U. S. Mint, or about 1786; as to the date, without going into history, it is sufficient to say that after the colony of New Jersey passed, in 1665, into the hands of Lord Berkeley and Sir George Carteret, it was recovered some eight years later by the Dutch (July, 1673), but restored to England by the treaty of 1674. As this crest had not come into use at that early period, these two allusions to matters pertaining to New Jersey history can only be regarded as a curious coincidence. The piece seems to have been struck in England, to promote emigration, but we have not been able, since it came to our notice, to learn its origin.—EDS.]

COIN SALES.

THE H. G. BROWN COLLECTION.

THE cabinet of Mr. H. G. Brown, of Portland, Oregon, which was peculiarly rich in American Colonial pieces, United States Gold and Silver, State and Territorial coins, is suffering the fate of many of its predecessors, and is gradually being scattered through the auction room. Two Catalogues prepared by Mr. Low, have described some of its treasures; the first Sale was held on Tuesday, October 11, and the second on Wednesday, November 16 following. Thus far about 1250 lots have been disposed of. The first contained the 1804 Dollar, to which reference was made in the last number of the *Journal*, and which brought \$1,100. It was purchased by Mr. W. H. Dunham, of Chicago. A Dollar of 1794, somewhat worn and nicked, and

plugged through the E in LIBERTY, nevertheless realized \$25; a proof impression of the "Flying Eagle" Dollar, 1836, Liberty seated and GOBRECHT on base, 14; another Flying Eagle, stars omitted on reverse, brilliant proof impression, sold for \$150, the last auction record being 180; a similar Dollar of 1839, very fine but not proof, and very rare, sold for 50; 1851, proof, 54, and one of 1852, about the same condition, brought 52; 1858, very fine, 35.50. *Half Dollars*: 1796, sixteen stars, in fine preservation, \$77; 1797, very good and exceedingly rare, 58. *Dime* of 1804, \$8; *Half Dime* of 1792, extremely fine, \$9; *Cent* of 1793, chain rev., and AMERI, 10; another, lettered edge, 13.75; one with Liberty cap (C., 12, L), very good, 10.25. Small *Cent* of 1856, flying eagle, uncirculated, 15. Rare *Half Cents*, all in very fine or proof condition sold well; 1831, from the Ulex sale, \$42; 1836, from the Comstock sale, 37.50; 1840, extremely fine, 41; 1841, proof, 14; 1843, proof, 1844 and 1848, ditto, 42 each. 1796, only good, value nearly invisible, 16. Of the Colonials, a Bermuda Sixpence, 1616, 42, and a Shilling, 32; Maryland Sixpence, 1659, 10.50.

In the United States Gold, a Pattern Dollar of 1836 from the Ulex Sale, \$18; from the Comstock Sale, 14.25; 1865, proof, from the same sale, 17.25; 1867, uncirculated, also from that sale, 9.75; 1875, do., 46; 1880, uncirculated, one of the rarest of this series, 8. *Quarter Eagles*, 1796, fine, 15.50; 1824 over 1821, 12.75. *Three Dollars*, 1858, 7.30; 1865, 7; 1873, only 25 coined, 32.50. *Stella* (Four Dollar pattern), 43. State and Territorial Gold, which is attracting much attention from collectors just now, brought high prices: — the Bechtler pieces from 21 to 40; Colorado, *Eagle*, Clark, Gruber & Co., 38; six Mormon coins of various values, 10.50 to 150, and California issues from 14 to 130. The sale must have been quite satisfactory to both owner and dealer.

EDITORIAL.

THE collection of Medical Medals which Dr. Storer presented to the Boston Medical Library is now one of the finest, if not the best of the kind, which has thus far been brought together. During the last two years not only Dr. Storer, but many prominent physicians in this country and abroad, have been increasing its treasures. Not far from two hundred have been added to the original collection since Dr. Storer first placed it in the Library, and among the more recent gifts which have been made, we learn that fifty-four personal or portrait medals, — to many collectors the most interesting class, — are included; among these are many of extreme rarity. Especially interesting is the series of nine medals of Virchow, struck on the eightieth birthday, and on the death of that eminent scientist.

Among the fruits of his descriptive Catalogue of Medical Medals, printed in the *Journal*, may be included not only this valuable gift to the Boston Medical Library, but the famous Government collection, which in part at least owes much of its value to the labors of Dr. Storer; and a still more direct result is found in the purchase, by the University of Pennsylvania, for its Medical Department, of the collection of medals formed by Dr. W. S. Disbrow, of Newark. The interest to practitioners, as well as to students, in having these cabinets of medallion portraits — generally taken from life — of authors with whose works they are familiar, cannot be overestimated.

Our colleges and universities are realizing, to a much greater degree than ever before, the value of cabinets of coins and medals as an aid to the work of their instructors and undergraduates. When the time comes, as it surely will, that the graduates and friends of these institutions recognize the aid to the student of classical art and ancient history which is to be derived from numismatics, these collections will rapidly increase. Already Harvard and Yale have acquired good cabinets of historic medals and ancient coins, and some of the smaller colleges have also begun work in the same direction. The medical cabinet of the University of Pennsylvania is a splendid advance on the same lines, with the added advantage of its peculiar value to that special department.



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At mihī plavdo
Ipse domī, simvl ac nvmmos contemplor in arca.

— Horatii, Sat. I, i. 66.

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No. 3.

NOTES ON ROMAN COINS.

By GEORGE N. OLCOTT, PH. D.

[Continued from Vol. XXXVIII, p. 65.]



THE present article continues my series of Notes on Roman coins which are either not described, or are improperly described, in Babelon and Cohen. With the exception of the *Denarius* of the Republic first given — a variant from those catalogued by the authorities cited — the pieces to be mentioned belong to the Imperial series. The former of these will perhaps have an interest to lovers of the poet Horace, who, it will be remembered, alludes to Munatius Plancus, the famous brother of L. Plautius, in more than one of his Odes.¹

(A). REPUBLIC.

L. PLAUTIUS PLANCUS (About 45 B. C).

1. Silver *Denarius* in very fine preservation, acquired in Munich in 1904. Weight, grm. 3.97, size, mm. 19. Obv. Medusa-head with flowing hair and serpents. Below, LPLAVTI. Circle. Rev. Victory right, leading four horses by the bridle (after the painting by Nicomachus). Below, PLANCVS. Circle.

The three types in gold and silver cited by Babelon (II, p. 326, 14-16), all have LPLAVTIVS on the obv. and PLANCVS on the rev. Bahrfeldt (*Nachträge*

¹ See CARMINVM, I, vii: 19, and III, xiv: 28.

I, p. 205) adds a variant with PLANCV in the Bignami collection, now in the *Palazzo de' Conservatori* in Rome, and (*ibid.*, II, p. 67) similar examples in the British Museum and cabinet of Dr. Haeberlin, of Frankfurt-on-the-Main; as well as another variant with L·PLAVTIV in the municipal cabinet of Breslau. The present variety with LPLAVTI seems to be unpublished.

(B). EMPIRE.

REIGN OF AUGUSTUS (B. C. 27—A. D. 14)

Mintage of Volusus Valerius Messalla (B. C. 7).

2. Bronze *As*. Weight, grm. 10.12, size, mm. 27. Obv. CAESARAVGVSTPONT-MAXTRIBVNIC — POT. Bare head of Augustus right. Rev. VOLVSVS · VALERMESSAL-IIIIVIRAAFF. around a large S · C.

The present coin is not rare, and is published; but is not in Babelon, who cites (II, p. 522, No. 24) only an *As* with POTEST, of which he gives a cut, and a similar *As* (*ibid.*, No. 25) with head of Augustus to left. Cohen (I, p. 142, No. 538) cites these coins (head right in Bibliothèque Nationale, head left in Hamburger collection), both with AVGVS. and POTEST. The present coin, unlike all the above, has POT. Two British Museum examples in every respect alike are noted by Mr. H. A. Grueber in a recent article in the *Numismatic Chronicle* (1904, p. 231). Babelon dates the coins of Messalla B. C. 12, but Mr. Grueber's revised classification gives the *As* to B. C. 7, with those of Nerva Silianus and Nonius Quinctilianus, while the little *Quadrantes* of Messalla in conjunction with Apronius, Gallus and Sisenna are rightly assigned to a later date (B. C. 3).

TYPE OF GAIUS AND LUCIUS CAESARES (B. C. 2).

3. *Denarius*, good but *plated*, from the Martini collection (Berlin), 1904. Weight, grm. 3.05, size, mm. 20. Obv. Laureate head of Augustus right. Around (turned outward), CAESARAVGVSTVS — DIVIFPATERPATRIAE. Rev. C. and L. Caesares facing each other, with two large shields upright between them, on which they rest their hands, each holding a spear. In the field between them a small *lituus* (at left), and *simpulum* (at right). In the exergue, [C]LCAESARES; around (facing outward), AVGVSTIF · COS-DESIGPRINCIVVENT.

This *Denarius* shows a variant of Cohen (Augustus, No. 43, with cut) in the position of the accessories on the reverse. Cohen's example has *simpulum* at left, *lituus* at right; here their relative place is reversed.

REIGN OF CLAUDIUS (A. D. 41–54).

Dec. 10, A. D. 42–43.

4. *Aureus*, very finely preserved. Weight, grm. 7.57; size, mm. 19. In private possession in Providence, R. I. Obv. TICLAVDCAESARA]VGPMTPIII. Laureate head right. Circle. Rev. PRAETOR — RECEPT. Claudius right, nude, with garment hang-

ing down over left shoulder, and left hand on hip, giving right hand to a soldier who stands left, with shield and *signum militare* in left hand. Circle.

This gold coin should be inserted between Cohen I, p. 256, Nos. 78 and 79. No. 79 is the corresponding *Denarius*.

REIGN OF VESPASIAN (A. D. 69-79).

A. D. 70.

5. *Æ Denarius*, in good preservation, obtained in Rome in 1903. Weight, grm. 3.27. Obv. [1]MPCÆSARVESPASIANVSAVG. Laureate bust right. Rev. COSITER — TRPOT. Seated female figure left with a *patera*.

A type unknown to Cohen. Cf. his Nos. 86-94 with the same legends but types of Mars and Neptune.

A. D. 72.

6. *Æ Denarius*, well preserved, obtained in New York in 1896. Weight, grm. 2.71. Obv. IMPCAESVESPAVGPMCOSIII. Laureate bust right. Rev. No legend. In left field, TRI; in right field, OT. Vesta seated left, with *simpulum* in right hand, and holding an end of her garment over her left arm.

Cohen's 561 and 562 have this type, but without COSIII; his 563 has COSIII, but VESPA.

A. D. 73.

7. *Æ Denarius*, very good, obtained in London in 1889. Weight, grm. 3.18. Obv. IMP — CAESVESP — AVGCEN (turned outwards). Laureate bust right. Rev. PONTIF — MAXIM (turned outwards). Vespasian seated right on a curule chair, with his right hand supporting a sceptre upright behind him, and extending a branch in his left.

This is similar to Cohen's 387, but instead of the usual CENS., it has CEN.

8. *Æ As* of Domitian Caesar, in very good condition, acquired in Rome in 1899. Weight, grm. 10.90. Obv. [CAES]ARAVGFDOMITIANCOSII. Laureate bust right. Rev. No legend. *Spes* left, extending a flower in her right hand, and raising her robe with her left. At left, s; at right, c.

Cf. Cohen, *Domit.* 446-7; the former a *Sestertius*, like this *As* in type and legend, the latter an *As*, but with "sa tête laurée à gauche."

A. D. 77.

9. *Æ Dupondius*, acquired in Frankfurt-on-the-Main, 1903. Very well preserved. Weight, grm. 12.13. Obv. IMPCAESARVESPASIANCOSVIII. Bust right with radiate crown. Rev. CERES — S — AVGVSTA. In the exergue, sc. Ceres seated left with two ears of wheat in her extended right hand, and a torch over her left elbow.

Cohen has this type (No. 61, cited from Hamburger) in a *Dupondius* with COSIII (*i. e.* A. D. 71), and with CERES AVGVST. He cites no coin with CERES AVGVSTA.

10. *Æ Quadrans*, in good condition. From the Rusconi collection (Rome, 1900). Weight, grm. 2.78. Obv. IMP — VESP — AVG — COSVIII. Two cornucopias crossed over a caduceus. Rev. s . c within a laurel wreath.

Cf. Cohen 503–505, which have CAES. in the obverse legend.

REIGN OF TITUS (A. D. 79–81).

A. D. 80–81.

11. *Æ Dupondius* of Domitian Caesar, finely preserved, acquired in New York in 1896. Weight, grm. 10.40. Obv. CAESDIVIVESPFDOMITIANCOSVII. Bust left, with radiate crown. Rev. No legend. s — c in field. Minerva advancing left with *fulmen* extended in right hand, and holding spear upright in left. Her shield leans against her legs behind.

Cohen 442–3 gives this coin with *laureate* head right and left, as an *As*, but does not cite the *Dupondius*.

REIGN OF DOMITIAN (A. D. 81–96).

A. D. 85.

12. *Æ As*, very well preserved, acquired in New York in 1896. Weight, grm. 10.55. Obv. IMPCAESDOMITIANAVGGGERMCOSXI. Laureate bust right, with *aegis* on breast. Rev. MONETA AVGVST. *Moneta* standing left, with scales extended in her left hand, and cornucopia over left elbow. In field, s — c. [The s is in the midst of the scales.]

Cohen records no type with MONETA AVGVST. I published a similar coinage of the mintage of A. D. 84 in this *Journal*, 1902, p. 84.

Columbia University, New York, 1905.

HARD TIMES TOKENS.

THE interesting series of pieces known as "Hard Times Tokens," a descriptive catalogue of which was printed in the *Journal*¹ by Mr. Lyman H. Low, and subsequently issued in a separate pamphlet, has long been an attractive one to collectors, inasmuch as it marks a singular condition of affairs in the numismatic history of the United States. The pieces included in this series, it will be remembered, were of two kinds,—those of a political character, and the Store-cards of the period, which were largely a kind of necessity coinage, put upon the market by merchants and shop-keepers, in the dearth of a legitimate currency. The political pieces were issued during the quarrel between the Whigs and the Democrats, or "Loco-focos," as their opponents styled them. The matters at issue related chiefly to the contest over the United States Bank, and the attitude of Pres. Jackson and Pres.

¹ See Vols. XXXIII–XXXV.

Van Buren, on the one hand, and of Daniel Webster and the leaders of the Whig party on the other. As these disputes and their occasion were very thoroughly covered in the articles to which allusion has been made above, it is needless to enlarge upon them here. The Store-cards were designed to be acceptable to all parties, and only occasionally bore any reference to the political war-cries, and even these were phrased to amuse, and thus win favor.

It would seem that in the two generations that have elapsed since these tokens were in general circulation, none could have escaped the watchful eyes of collectors and dealers. Nevertheless a few hitherto unnoticed varieties or combinations of well-known dies have come to light since the publication of Mr. Low's catalogue, and in his sale to be held in March, he offers some of them from the collection of Mr. J. B. Dunning. As Mr. Low is preparing a supplement to his list, in which the newly-found combinations, etc., will be minutely described, we shall only give a general description here, compiled from notes in his sale catalogue, just issued.

The first is an unnoticed reverse combined with the so-called "Dayton" head of Liberty (No. 28, L.). This has the legend, MILLIONS FOR DEFENCE — NOT ONE CENT FOR TRIBUTE and the wreath which encloses the evasive statement of value has twenty-five leaves, with five berries inside and as many outside, and a dash below CENT.

The Van Buren piece (No. 162, L.) has been discovered, struck in brass, with plain edge, while those hitherto known were in copper with diagonal milling. The last was found in uncirculated condition, and brilliant, though holed, as are all that have thus appeared of No. 162.

Another, also political, like the last, is the obverse of one of the Seward tokens (No. 15, L.), with the reverse of No. 16.

A store-card of Gustin & Blake, of Chelsea, Vt., overlooked in making up his second catalogue, has a tea-pot inscribed 1835 . L (very small), above. STOVES | & | TIN-WARE

The card of the Bergen Iron Works (No. 142, L.) has been found in red copper, in uncirculated condition.

Another store-card has on the obverse a peacock with 1837 below, and the legend C. D. PEACOCK above, and JEWELER, CHICAGO below. Reverse, The face of a clock, and legend TIME IS MONEY. Copper, size 31 mm. By its date it would come within the class of Hard Times Tokens. Mr. Low, however, seems to regard this with some doubt, and as possibly struck at some time subsequent to the date it bears. His theory seems to be measurably confirmed by the fact that 1837 is that generally accepted as the date of the foundation of Chicago, as shown by the semi-centennial medal struck for that city, with a view of Fort Dearborn, and the date, 1887. Possibly some of our Chicago collectors may be able to tell us something of the dealer whose name it bears, and thus identify the true date of its issue. Chicago

in 1837 could hardly have had so many jewelers as to make this a difficult task.

Still another token in the sale, though well known to collectors, is that used by the old Roxbury omnibuses, which belongs to Boston local issues as well as to the series under notice. These rare pieces revive in the hearts of Boston boys the memories of departed days. The long, lumbering coaches, with a flight of steps leading to the door in the rear, ran from the old Norfolk House in Roxbury, over "The Neck," through Washington street, into the business part of the city; and from the fact that they left the starting-place once an hour, were known as "hourlies." They were drawn slowly along by four horses, and a single fare-taker, who entered, collected his fares, and then departed to meet the coach coming in the opposite direction, and repeat the operation; his entrances and exits were carefully watched by the urchins on the street, who found the steps at the rear a safe place to steal an unmolested ride; a bell, placed on the seat in the corner by the door, and rung by the nearest occupant, served to notify the driver when a passenger wished to alight. The coaches held perhaps twenty passengers, and, except in the early morning and late in the afternoon, there was no crowding of the seats. The contrast between the surface electrics with forty or fifty passengers, speeding along at intervals of two or three minutes, and the trains of four or five cars rushing over the elevated track along the same route, carrying two hundred or more on their circuit, at the rate of twenty or thirty miles an hour, would be a surprise indeed to the "solid men of Boston," could they awake from their slumber in the silent grave-yards beside the way. And of the Roxbury Coaches of those quiet and peaceful days, these little copper tokens are all that are left to recall them. Similar coaches were long used in East Boston, for which tokens were issued, dated 1837 like those of Roxbury, but whether these pieces served as tickets, advertisements, or for making change, does not appear, but most probably they were accepted as currency.

THE PHILIPPINE COINAGE.

ONE of the most satisfactory results of the Government's transactions during the year in the Philippine Islands is the establishment on a firm basis of the new coinage. The Spanish-Filipino coins and the Mexican coins have been practically driven out of the islands, the former by purchase of the Government and recoinage into new coins, and the latter by legislation hostile to the importation and circulation of the Mexican, as well as by a strong demand for it in other countries.

The danger which presents itself now is the rise in the price of silver, which, if it continues, may make the silver peso worth more than 50 cents gold, the present standard of value, and thus lead to the melting up of the new silver pesos of the Philippine Government.

MEDALS OF THE GRAND ARMY.

XX.

[Continued from Vol. XXXIX, page 51.]

IN the following paper the Medals of the Grand Army, struck for the Department of Pennsylvania since 1892, will be given. The custom of placing some local allusion, generally of a historic character, on these various issues, is an admirable one; it has been practiced to a greater or less extent by nearly all the State bodies, and, as will be seen, this Department has maintained it, in a very interesting series. For the 26th Encampment, held in 1892, no metal badge was issued by the Department, but a unique device made of glass, and presented to the delegates and visiting members of the Order, was substituted; from its unusual material, and as it constitutes one of the regular series, it seems desirable to place a description of it upon record.

95. At the top of a ribbon of red is a metal bar, oblong, and of bronze, length 36, lettered on the example in my collection, DELEGATE; just below is a key-stone; etched on the reverse, so that the letters are legible on the face, is the inscription in six lines, 26TH | ANNUAL | ENCAMPMENT (curving, with a five-pointed star over each end) | DEP'T. PA. | PITTSBURG | 1892 Beneath the key-stone is the star of the Order, etched in similar fashion, having on its centre, in profile to left, the bust in uniform of George G. Boyer, Department Commander for the year then expiring; his name does not appear. On the left point, COM; on that above it, 'DR; on that next it, DEPT. and proceeding to the left, PA. with 1891 on the lower point. The lower edge of the ribbon is finished with a fringe of gold. These badges were prepared by the glass industry of Pittsburg, and as each was separately worked out, they have very slight differences, though impossible to describe. The glass used is very thick, and the badge has, as will be observed, a certain local suggestiveness which gives it a peculiar and novel character. Height of key-stone, 26; width, 24; width of star, 28 nearly.

96. Obverse, Clothed bust, in profile to the right, of John P. Taylor, Department Commander for 1892-3; he is in uniform, but the coat is nearly concealed in front by the long, full beard of the soldier; on the field, in very small letters, DEPT.; at the left, COMDR. above the head, and 1893. at the right. Legend, on a raised and deadened border (the burnished field outside of it), above, 27TH ANNUAL ENCAMPMENT and below, completing the circle, DEPT. OF PENNA. Reverse, The inscription in five lines, the first and last curving to the edge of the medal, COMPLIMENTS | OF | SEDGWICK | POST N^o 42 | — • — | FEB. 28. 1893. Edge ring, red ribbon and ornate bar, lettered LEBANON (the place of meeting), with a sunburst having 1893 on its rays above. Suspended from the lower edge of the bar is a key-stone of steel or polished iron, on which is the clothed bust in profile to the left, and in citizen's dress, of Robert Coleman, of Lebanon, a prominent citizen of the town, head of the iron and steel works there, who during the war equipped an entire regiment of cavalry, as I am informed, furnishing the horses, clothing, etc., at his own expense; above the head, SOLDIERS and below it, FRIEND, both curving. The reverse is plain. It is much to be regretted that the names of the gentlemen on many of these medals, especially the one under notice, do not appear. The medal and clasp are of bronze; size of the former, 24; length of the latter, 30; key-stone, height, 16; width, 16.

97. Obverse, Bust in citizen's dress, nearly in profile to the left, of Thomas G. Sample; he wears the button of the Order in the lapel of his coat. Legend, on a

raised and deadened circle, above, DEPARTMENT COMMANDER and below, completing the circle, 1893 (This, I am told, is the year of his election to service, while the dates on those preceding indicate the expiration of official duties, which explains the duplication of the year on this and the preceding piece.) Reverse, A view of Independence Hall, Philadelphia. Legend, DELEGATE TO 28TH ANNUAL ENCAMPMENT In exergue, in two lines, DEPARTMENT OF PENNA. | G. A. R. Edge ring, ornate clasp, on the centre of which is the Liberty bell; on the left, MARCH and on the right 1894; floreated ornaments above, and the top formed by a ribbon passing over the upper part of the bell and lettered PHILADELPHIA Worn with a red ribbon. Bronze. Size of medal, 28; length of bar, 29.

98. Obverse, Clothed bust, in profile to the left, of William Elmsley. Legend, above, DEPARTMENT COMMANDER and below, completing the circle, ★ 1894 ★ Reverse, A circular saw on which the legend, in two lines, curving to the teeth of the saw, DELEGATE TO 29TH ANNUAL ENCAMPMENT | DEPT. OF PENNA. G. A. R. at the bottom, between the ends of the first line, also curving. Ornate bar, with a log of timber on the centre, placed horizontally; a scroll above, lettered WILLIAMSBURG and a similar one below, with the date FEB. 1895 A small key-stone with the arms of the State in miniature attached to the lower edge of the bar. Worn with a red ribbon. Bronze. Size of medal, 26; length of bar, 28.

99. Obverse, Bearded bust of H. H. Cumings, in citizen's dress and in profile to the right; the button of the Order in the lapel. Legend, above, DEPARTMENT COMMANDER and 1895 (year of service) at the bottom. Reverse, View of the Memorial fountain at Chambersburg, enclosed by a fence, with the figure of a soldier, cannon, etc., within. Legend, in two lines curving, above, DELEGATE TO 30TH ANNUAL ENCAMPMENT | DEPT. OF PENNA. In exergue, in two lines, the second slightly curving to the edge, SOLDIERS MEMORIAL | ★ G ★ A ★ R ★ Edge ring, red ribbon and clasp, with edges curving, lettered JUNE on the left of the Chambersburg soldiers' monument, in form resembling a grave-stone with an inscribed tablet on its face, and 1896 on the right; below, on a ribbon, CHAMBERSBURG Bronze. Size of medal, 25; length of bar, 26.

100. Obverse, Bust in citizen's dress, three-quarters facing to right; the button of the Order in the lapel; above the head, on the left, in very small letters, ALFRED and DARTE on the right. Legend, on a slightly raised and deadened circle, above, DEPARTMENT COMMANDER and completing the circle, ★ 1896—1897 ★ Reverse, The monument and cemetery of the victims of the Johnstown flood. Legend, above, 31ST ANNUAL ENCAMPMENT and below, DEPT. OF PA. G. A. R. Clasp ring attached to an ornate bar, lettered in fanciful characters, DELEGATE Red ribbon and upper bar of irregular outline, on which is a view of the hall of Post 30, G. A. R., with a floreated border and a ribbon below, lettered JOHNSTOWN 1897 Bronze. Size of medal, 26 nearly; length of lower bar, 24; of upper bar, 29.

101. Obverse, Clothed bust, three-quarters facing to the left, of W. D. Stauffer, the button of the Order in the lapel of his coat; beneath the truncation of the left shoulder, in very small letters, J. K. DAVISON PHILA. Legend, on a slightly raised and deadened border, DEPARTMENT COMMANDER above, and completing the circle, ★★ 1897—1898 ★★ (year of service). Reverse, A landscape with trestle and spouting oil-well in the foreground, and a forest in the distance. Legend, above, 32ND ANNUAL ENCAMPMENT the last two words separated by the upper portion of the spouting oil,

which resembles flames ; at the base, on the foreground, and completing the circle, DEPT. OF PA. G. A. R. Edge ring, red ribbon and ornate bar, having an ellipse on its centre, enclosing a view of the Oil Exchange ; a ribbon scroll above, lettered OIL CITY ; on the left of the ellipse, JUNE and on the right, 1898 Bronze. Size of medal, 24 ; length of bar, 24.

102. Obverse, Clothed bust in profile, to the right. Above, in small letters, W. J. PATTERSON Order button in the lapel. Legend, DEPARTMENT COMMANDER and completing the circle, ★ 1898-1899 ★ (the year of service of the officer whose bust is shown). Reverse, The monument erected on the Revolutionary battle-field at Wyoming — a low, square tower of stone, surmounted by an obelisk ; over a window on the front of the tower, in three lines of very small letters, WYOMING | MASSACRE | JULY 5, 1778 (The date is difficult to read, as the masonry of the monument obscures it to some extent.) On the left of the monument, WYOMING and on the right, MONUMENT in perpendicular lines, slightly curving. Legend, above, 33RD ANNUAL ENCAMPMENT and completing the circle, ★ DEPT. OF PA. G. A. R. ★ A clasp ring, links, and ribbon of red suspend the medal from an ornate bar lettered WILKES-BARRE Bronze. Size of medal, 24 ; length of bar, 24.

103. Obverse, Clothed bust, facing somewhat to the right, of Gen. I. F. Stouffer. Legend, above, 34TH ANNUAL ENCAMPMENT and below, completing the circle, DEPT. OF PA. G. A. R. The usual Order button is lacking. Reverse, Equestrian statue, to left, of Gen. George G. Meade, at Gettysburg. No legend. The maker's name, JOS. K. DAVISON PHILA in very small letters near the right lower edge. Edge ring and red ribbon. Ornate oblong bar with semi-circular top formed by a ribbon scroll, lettered GETTYSBURG over a representation of one of the soldiers' monuments on the battle-field ; this represents a pedestal of three steps, on which is an open book ; its pages bear an inscription, and the front of the monument has a tablet, also inscribed, but the medal merely indicates the lettering ; mounted field-pieces on the right and left. On the reverse of the bar is a battle scene, perhaps designed to suggest the famous charge of the Confederates under Gen. Pickett, finally repulsed at the spot marked by the monument. A small key-stone with the equestrian statue of Gen. W. S. Hancock, to right, on the reverse, is suspended below the bar. Size of medal, 22 ; length of bar, 26 ; height of bar, 16 ; width of key-stone, 14.

104. Obverse, Clothed bust, nearly facing, of Charles Miller ; he wears the button of the Order. Legend, above, 35TH ANNUAL ENCAMPMENT and below, completing the circle, ★ DEPT. OF PA. G. A. R. ★ Reverse, Equestrian statue of an officer in uniform, to the right. Legend, above, MAJ. GEN. WINFIELD S. HANCOCK and below, GETTYSBURG 1863. Pierced for a ring ; red ribbon ; ornate, oblong bar, with inverted circular top, and lettered, in two lines, GETTYSBURG | JULY 1-3-1863 The ribbon is stamped in gold outline with a key-stone, on the centre of which is 1901, the two central figures interlaced. Bronze. Size of medal, 22 ; length of bar, 26.

105. Obverse, Clothed bust nearly facing, but slightly to the right, of Levi G. McCauley ; he is in citizen's dress, and wears on his left breast, suspended by a ribbon, the emblem of one of the corps of the army — apparently the Fifth — and the ribbon of another, but the device of the latter is not shown. Legend, above, 36TH ANNUAL ENCAMPMENT and below, completing the circle, DEPT. OF PA. G. A. R. Reverse, Equestrian statue, to left, of Gen. John F. Reynolds, at Gettysburg. Legend, above, MAJ. GEN. JOHN F. REYNOLDS and below, completing the circle, GETTYSBURG 1863

Clasp ring; red ribbon stamped in gold with a key-stone in outline, across which is DELEGATE Gettysburg above, 1902 below; an oblong bar with floreated top, lettered DEPT. OF PA. Bronze. Size 22. Length of bar, 26.

106. Obverse, Bust in citizen's dress, nearly facing, of R. P. Scott. Legend, above, 37TH ANNUAL ENCAMPMENT and completing the circle, DEP. OF PA. G. A. R. The portion of the piece bearing the legend is slightly raised above the field. Reverse, A slender monumental pillar surmounted by a draped figure, too small to be identified; all the details are very minute, but the monument appears to have a hexagonal base approached on all sides by steps, with tall lamps at the angles; on the centre is a low plinth, having gothic recesses filled with emblematic figures,—there are eagles on its angles above, and standing on the platform about the plinth are a sailor and soldiers of different branches of the service. Legend, SOLDIERS AND SAILORS MONUMENT OF LEHIGH COUNTY ✱ Edge ring; double bar, each pierced for a ribbon of red; the lower bar is lettered REPRESENTATIVE curving upwards; the upper bar has on its centre a circle with the device and motto of the Order as heretofore described; JUNE on the left, 1903 on the right; a ribbon scroll above, on which ALLENTOWN. (The monument described above is in Allentown, and there the Encampment was held in 1903.) Bronze. Size 24. Length of lower bar, 24; of upper, 29 nearly.

107. Obverse, Clothed bust, facing, of Edwin Walton, in citizen's dress. Legend, above, 38TH ANNUAL ENCAMPMENT and completing the circle, • DEPT. OF PA. G. A. R. • Reverse, The monument at Gettysburg as described above, but on a larger scale and with greater detail than on the bar of 106. Neither the book nor the tablet on the base have conventional lettering, but the field-pieces at the sides, the fence behind it, and the trees beyond, are carefully and effectively brought out. Legend on a raised and deadened circle, above, HIGH WATER MARK and below, • PICKETT'S CHARGE. Edge ring; double bars, pierced as with 106, and similarly lettered, but this has 1904 at the right, and GETTYSBURG on the ribbon; worn with a crimson ribbon. Bronze. Size 22. Length of lower bar, 23; of upper, 29 nearly. The reverse of the upper bar has the maker's name, J. K. DAVISON | PHILA incused in small letters.

This completes, so far as they have yet been issued, the series of Annual Medals struck for the Department of Pennsylvania. Most of them,—all, I believe, with the exception of that first described,—were made by Davison of Philadelphia, and are all worthy of praise for careful workmanship. They have nothing of the glitter and display which characterizes too many of our modern so-called medals, examples of which will be recalled in our previous descriptions. They have the quietness which becomes the descendants of the "Friends" who colonized the Keystone State, and the sobriety which has traditionally marked the "Pennsylvania Dutch." The chief fault, and we must regard it as a serious one, is that so few of them supply the name of the gentlemen whose portraits they bear. This is the more to be regretted, since every one of them has distinguished himself as a soldier. No doubt the portraits were easily recognized by those for whom the medals were struck, but the historian and the student of the exploits of the Civil War, a few years hence, will find great difficulty in identifying them. For this reason the names of these Commanders have been carefully ascertained, and we believe have been accurately given above. It would be well to avoid this fault in future issues.

Springfield, Mass., January, 1905.

C. P. NICHOLS.

[To be continued.]

SENTIMENT AND MEDALS.

Editors of the Journal:—

I HAND you below a cutting from the *Pittsburgh Gazette* of recent date, for which I hope you will find a place in the *Journal*. The position taken by the writer will commend itself to numismatists, no doubt, but especially to the representatives of those who received the Medal of Honor, conferred on our soldiers for distinguished bravery. Very rarely does one of these medals get into the hands of a collector, for, like the Victoria Cross, it is too precious, by reason of its memories, to be parted with. The new medals, proposed to be struck by the War Department, so we are told,—very properly called “the new ornaments,”—will be substituted for the old insignia, *for those who wish them*; but if the issue is thus limited, the new piece will at least have the merit of excessive rarity.

It would be interesting to know whose brilliant mind conceived this truly original plan, which reminds one of the Chinese magician's attempt to buy Aladdin's lamp. So many of the recipients of this, the most honorable distinction which can be conferred on an American soldier of any rank, have passed away, that it is impossible to believe the scheme originated among their few survivors. While it is true that the old medals are similar in form to the star of the Grand Army, surely no one entitled to bear this badge of bravery would feel the slightest reluctance to wear upon his breast the two glorious devices side by side. But I would like to ask, Why is not this form—a star of five points—that above all others distinctively appropriate for our American War Medals? It is the characteristic emblem of our national ensign, “the star-spangled banner;” the symbol which, from its first adoption, has differentiated it from all other flags. The crosses of the chivalric Orders of the old world may very properly commemorate the traditions of those medieval rites of the Church which accompanied admission to knightly honors “when knighthood was in flower;” but we sincerely hope the officials of the War Department will discern, shining in old Bishop Berkeley's vision when he saw

“Westward the star of empire take its way,”

the most appropriate device with which to honor deeds of valor done by American soldiers.

N. E. G.

The extract follows:—

“Congress has granted about 2,500 medals for conspicuous bravery, and many of these testimonials have been held by recipients forty years or more. Now someone has found that they resemble the badge of the Grand Army. A distinctive emblem was asked, and the War Department has decided to issue new bits of metal with a different shape, so that they can be more readily distinguished. It is proposed to collect all the old insignia and substitute the new ornaments for those who wish them. This seems like a mistake, for no substitute can ever equal the original, no matter how insignificant its technical value. Imagine the British Government changing the form of the Victoria Cross and asking the return of all that had been bestowed, in order to provide new ones! Would any individual or family which had cherished the bit of iron, associating it with an act of bravery that had elicited commendation from a commander, ever care for a substitute? Sentiment is associated

with the little article itself, and when that disappears no other could take its place. If the Government wishes to change the medal, the new style should be reserved for future decorations."

SOME of the questions asked by our correspondent above, are answered below in an account of the steps that have been taken at Washington to provide new medals, which we copy from a letter to the *Boston Transcript*, by "Lincoln," who also furnishes a description of the piece. By this it seems evident that the general form of the star has been retained, while the wreath of laurel which encircles it will easily distinguish it from the badge of the Grand Army. Inasmuch as the star shape of the original device has been retained, the new medal will no doubt be less objectionable, but we are unable to see how the Government can successfully recall those already issued. Surviving recipients might in some cases be willing to make the exchange, but it will be difficult to persuade those in whose hands the old medal is a precious heirloom, — and there must be many such, — to surrender them. With the article in the *Pittsburgh Gazette* we entirely agree. — EDS.

"The new Medal of Honor which has been adopted for our war heroes has, by Act of Congress, been legally protected against counterfeits. It is intended that all outstanding medals, issued from the early days of the Civil War till now, shall be recalled, and these new ones issued in their stead. Major-General George L. Gillespie, assistant to the chief of staff, designed the new medal, which, while a radical departure from the old one, retains a most distinctive feature. In selecting the new design the Secretary of War and the Chief of Ordnance co-operated. The model was submitted to the most prominent of the Medal of Honor veterans of the country before final adoption. An appropriation of \$12,000 was then made, sufficient to provide the number required to take the place of the old ones, and to leave some stock on hand.

"The new medal is of bronze, and is suspended from a bronze bar hidden by a blue silk ribbon on which appear thirteen white stars. The medal proper includes a five-pointed star, a bar containing the word VALOR and an eagle with outspread wings. The star is the same shape and form as that of the old Medal of Honor. The five points are joined by a wreath of laurel, and the whole is suspended from the talons of the eagle by the bar. The ribbon, attached to the wings of the eagle, is two inches wide, and covered by the eagle's wings from tip to tip.

"Congress first authorized a Medal of Honor in 1862, after repeated recommendations of the War Department. The original Act permitted the bestowal of this badge on officers and enlisted men of the army, scouts, civilian employees, etc., who had displayed conspicuous gallantry on the field while a battle was in progress. So many applications for the medal resulted, that in 1863 Congress limited the badges to the army proper. During the Civil War 1,300 medals were issued, and up to and including the year 1901, this number had been increased to 2,023.

"Shortly after the close of the war and the organization of the Grand Army of the Republic, some criticism was provoked because the Grand Army adopted as its insignia a badge so much like the Medal of Honor as to be confusing. Efforts to have the design of the medal changed were without avail, however, until the question was taken up by Secretary Root."

PENNIES are soon to be introduced into South Africa. Heretofore the "tickey" has been the smallest coin, and it is worth about six cents. The penny will be of copper and worth two cents.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXIX, p. 47.]

THE following are to be added to previous lists : —

V. THE UNITED STATES. A. *Personal.*

- Dr. William Osler (1849—), of Baltimore and Oxford.
 2146. *Obverse.* Bust, to right. At left, behind shoulder : F. VERNON | — | PARIS
 | MDCCCCIII Exergue : WILLIAM OSLER
Reverse. Blank.
 Bronze. 123 x 170. 195 x 268mm. Only four struck.
 2147. As preceding.
 Bronze. 48 x 68. 75 x 108mm. Only ten struck. A rubbing is in the Boston collection, from Dr. Henry Barton Jacobs, of Baltimore.

B. 3. *Medical Societies.*

- American Pharmaceutical Association, 1904.
 2148. *Obverse.* Within field : K C in monogram. Inscription : AMERICAN PHARMACEUTICAL ASS'N. | KANSAS CITY. SEPT. 5-10. 04.
Reverse. Blank.
 Silvered. 22. 35mm. Edges beaded. Attached by two loops and chains of three links to bar-pin, upon obverse of which, in front, laurel branches and two spatulae crossed, before a large mortar and pestle ; in background, scales bearing graduated glasses. Upon reverse : THE WHITEHEAD & HOAG CO. | NEWARK. N. J. In the Boston collection, the gift of Dr. H. M. Whelpley, of St. Louis.
 National Association of Retail Druggists, 1904.
 2149. *Obverse.* Within field : R D N A in monogram. Inscription : SIXTH ANNUAL CONVENTION. | ST LOUIS. OCTOBER 10-14. 1904
Reverse. Within ellipse : ALLIED PRINTING | TRADES ^{UNION}_{LABEL} COUNCIL 3 | NEWARK
 Beneath : BUTTONS MADE BY | THE WHITEHEAD & HOAG CO. | NEWARK, N. J., U. S. A. | PAT. APRIL 14. 1896 | JULY 21. 1900
 White enamel shell, with silvered reverse edge. 21. 33mm. Attached by white, red and blue ribbon to black ornamental bar-pin, upon which, the lines and letters unpleasantly reversed : THE WHITEHEAD & | HOAG CO. | PAT. AUG. 1. 99 | NEWARK. N. J. In the Boston collection, the gift of Dr. Whelpley.

F. 3. *Pharmacists' Tokens.*

- Horlick. Besides No. 1809, there is the following : —
 2150. *Obverse.* Within ornate circle, and in colors, a young woman in front of trees and shrubbery, with right arm around cow's neck and in left a can, upon which : HORLICK'S | MALTED | MILK Upon side of cow : ASK FOR | HORLICK'S | AT ALL | FOUNTAINS | AND | HOTELS Inscription, above : THIS MAIDEN FAIR, WAS DRESSED IN SILK, | SHE DRINKS THE HORLICK'S MALTED MILK. Below : TEA OR COFFEE IT DOES REPLACE | IN HEALTH OR SICKNESS, WINS THE RACE.
 Brass shell, enclosing mirror. 32. 50 mm. In the Boston collection.

VII. HOLLAND. A. *Personal.*

- F. H. Polemann (), of Cape Town.
 2151. *Obverse.* Within circle, above crossed laurel branches : HET | KAAPSCH | DEPARTEMENT | DER | BATAAFSCHE | MAATSCHAPPY Inscription : TOT * NVT * VAN * HET * ALGEMEEN >>>><<<<

Reverse. Within wreath of laurel leaves: AWARDED TO | F. H. POLEMAN | FOR PRIZE ESSAY ON | CASTOR OIL PLANT | 12 AUGUST 1803 (crossed laurel branches tied by ribbon). Inscription: EN VERDIENSTEN >>>><<<< AANKUNDE

Gold. 30. 47mm. Rubbings from Mr. L. Forrer, of London, are in the Boston collection.

The regular sequence is now resumed.

VIII. BELGIUM (continued). D. *Epidemics* (continued).

Cholera. Brussels (continued). 1866.

2152. *Obverse.* A female, erect, head irradiated, G upon forehead, and square and compasses on breast, upholds a twig of acacia in right hand, and supports left, which holds a wreath, upon two shields which lean against a burning altar. At left of the three steps upon which she stands, B. At their base, a gavel and trowel, square and compasses, etc. Upon each side a column; upon the left one, J and at its foot an acacia plant; upon the right one, B and at its foot a rosebush. Inscription: R. : □ DES AMIS PHILANTHROPIES Exergue: OR(IENT) :. DE BRUXELLES

Reverse. Between two branches of acacia bound by ribbon, and within a five-pointed star: LA | □ :. | AU T. :. C. :. F. :. | JULES ANSPACH | SON VEN. :. M. :. | POUR SA CONDUITE | VRAIMENT MAC. :. | PENDANT L'EPIDEMIE | DE L'AN DE LA | V. :. L. :. | 5866 (1866).

Bronze, gilt. 28. 46mm. Marvin, the *Journal*, XII: 62; *Ibid.*, Medals of the Masonic Fraternity, p. 88, No. CCX; P. and R., p. 167, No. 477. In the Government and Boston collections.

2153. As preceding, save V. :. M. :. EN CH. :. OFF. :. DIGN. :. PRIM. :.

Bronze. Schulman Cat., 6 Oct., 1896, No. 720.

Do. 1867.

2154. *Obverse.* The National Bank at Brussels. J. WIENER.

Reverse. INAUGURATION (etc.) MESURES PREVENTIVES CONTRE LE CHOLERA. (etc.) Silver. 32. 51mm. Bouhy, *Revue belge de num.*, XXXIX, 1883, p. 88, No. 130.

Do. Laeken, 1886.

2155. *Obverse.* The city arms; upon a shield, the Virgin and Child, in front of a church. Inscription: COMMUNE DE LAEKEN Exergue: WURDEN

Reverse. Inscription, around circular field: DEVOUEMENT ET HUMANITE (rosette) CHOLERA 1866 (rosette).

Bronze. 15. 23mm. In the Boston collection.

Do. Monceau, 1848-9.

2156. *Obverse.* A serpent entwined around a patera, from which it drinks. Below: RAYE Inscription: EPIDEMIE | 1848-1849 (Guioth in his cut erroneously has HART.)

Reverse. Between laurel and oak branches: AU | DOCTEUR | THIRY. | LES HABITANTS | DE | MONCEAU- | SUR-SAMBRE | RECONNAISS | -ANTS.

Bronze. 22. 35mm. Guioth, I, p. 256, pl. XLI, No. 178^{bis}. Impressions are in the Boston collection, from Dr. Brettauer, of Trieste.

Do. Namur, 1849.

2157. *Obverse.* Charity, seated, holds in right hand a burning heart, and with left supports a nursing infant. Upon her knees another child. Beneath: LAMBERT F. Legend: ELLE OFFRE SON COEUR ET SA VIE POUR SECOURIR SES ENFANTS *

Reverse. Within laurel wreath, with rosette above: TEMOIGNAGE | DE RECONNAISSANCE | DES HAB^S (habitants) DE LA PAROIS(s)E | DE S^T NICOLAS DE NAMUR | A LEUR REVER^D PASTEUR | M^R J. B. VAN DE RESSE | POUR SON DEVOUE^T ET LES | SERVICES QU'IL A RENDUS | PENDANT L'EPIDEMIE | QUE A DESOLE LA | VILLE EN | 1849

Gold, bronze. 35. 55mm. Edges milled. Guioth, p. 304, pl. LIV, No. 264; *Revue belge de num.*, 1853, No. 9.

2158. *Obverse*. Bust, decorated, to left. Beneath: LAMBERT F. Inscription: FRANÇOIS JOSEPH — CORNET.

Reverse. Within milled circle: A | FRANÇOIS JOSEPH, | CORNET. | DE NAMUR | CHEVALIER DE L'ORDRE LEOPOLD | LES | ORPHELINS RECONNAISSANS, | 1851 | — | CHOLERA DE 1849 Inscription: * OB PATRIAM ET CIVES * XXXVII ANS DE DEVOUEMENT DESINTERESSE

Bronze. 32. 50mm. *Revue belge de num.*, 1853, No. 10. In the Boston collection.

Malignant Dysentery, 1779.¹

2159. *Obverse*. Bust, in cuirass, to right. Beneath: T · V · B (Van Berckel). Inscription: CAR. ALEX. LOTH.—DVX BELG. PRAEF.

Reverse. GRASSANTE | PER PROVINCIAS | PERNICIALI MORBO | SALVS POPVLORVM | PROCVRATA | PROVIDENTIA PRINCIPIS · | M'DCC'LXXIX · (a looped garland.)

Silver, lead, tin. Octagonal. 22. 34mm. Méd. de Marie Thérèse, No. 281; Kluyskens Cat., p. 192, No. 1824; P. and R., p. 124, No. 369; Cumont, *Revue belge de num.*, 1889, p. 289, plate IV, fig. 4; Coster, p. 205, No. 871. It was a "jeton d'étréne," or New Year's memorial for 1780. In the Government and Boston collections.

Epizootics.

See under Medical Colleges and Societies.

Venereal Disease.

See under Medical Societies (the Royal Belgian Academy of Medicine), Nos. 2086-8, and Irregular Practitioners, No. 2162.

F. 1. *Dentists.*

2160. *Obverse*. Bust, to left and facing, with long moustache and imperial. No inscription.

Reverse. M^r ENAULT | CH^{en} DENTISTE | BOUL^d CENTRAL | ENTREE | RUE DES PIERRES | N^o 1 | BRUXELLES

Copper. 14. 23mm. In the Boston collection.

A gold New Year's token was given in 1763 to Dr. Sauvage, of Brussels, dentist to the Duke of Brabant. De Witte, *Tijdschrift*, etc., 1898, p. 97. Mr. De Witte writes me that this was not a special medal, but merely the PACIS ARTES jeton of that year. Coster, *loc. cit.*, No. 825; Méd. de Marie Thérèse, No. 157.

F. 2. *Irregular Practitioners.*

Simon Lubin² (—1835), of Brussels.

2161. *Obverse*. Bust, to right. Beneath: J. LE CLERCQ F. Inscription, back of head, and perpendicularly: SIMON LUBIN.

Reverse. A SIMON LUBIN, | CCCLXXXIV (384) DE SES CONCITOYENS | GUERIS DE DIVERSES MALADIES | PAR SES SOINS DESINTERESSES | BRUXELLES. XIX AVRIL | MDCCCXXXV.

Silver, bronze. 31. 50mm. Guioth, p. 201, pl. XXVIII, No. 226; Kluyskens, II, p. 171; *Ibid.*, Num. méd. belge, p. 17, No. XIII; *Ibid.*, Cat., p. 130, No. 243; Duisburg, p. 184, CCCXCIX; *Ibid.*, Cat., p. 632. In the Government and Boston collections.

¹ The epidemic of this year was supposed by Pfeiffer and Ruland to have been the plague, instead of, as is now thought, malarial dysentery.

² Mr. Lubin, I am informed by Mr. A. De Witte of Brussels, was not a physician but a philanthropist, who possessed an ointment of such supposed efficacy in

some affections of the eye that the Belgian Government accorded him a reward of five thousand francs. That he refused to accept this, is reasonable evidence that his motive in practicing was not a sordid one. He was grandfather of Mr. Camille Picqué, curator of the numismatic cabinet of the Royal Library at Brussels.

The following token is of a different character :

2162. *Obverse*. Within a beaded circle, the British arms, with mottoes HONI SOIT QUI MAL Y PENSE and DIEU ET MON DROIT Above: CONSULTATIONS; below, CORRESPONDANCE Within an external circle: MALADIES CONFIDENTIELLES (rosette) MEDECINE VEGETALE DEPURATIVE (rosette.) Inscription: INSTITUT SANITAIRE BRITANNIQUE | GALERIE DU ROI 8 BRUXELLES

Reverse. Within a beaded circle: ECOULEMENS . IMPUISSANCE . DARTRES . | STERILITE Within field: VOYAGES | SCIENTIFIQUES | 1852 | LONDRES | PARIS Within a circle external to this: (rosette) VERITABLE GUIDE DE LA SANTE P^R LES GENS DU MONDE. 10 FR. Inscription: (rosette) D^R CROMMELINCK . RETRECISSEMENTS DE L'URETRE . NOUVEAUX INSTRUMENTS.

Brass. 15. 23 mm. In the Boston collection.

The Rob. Boyveau-Laffeteur (Royal Belgian Academy of Medicine) tokens have already been described, Nos. 2086-8.

F. 3. *Pharmacists.*

See under Personals, and Medical Societies.

F. 4. *Life Insurance.*

2163. *Obverse*. A seated figure, resting one hand upon a nude child, and in the other a roll upon which: ASSURANCES SUR LA VIE. Beneath left elbow a safe, upon the door of which: A. G. (Assurances Generales) and two rolls, one of them bearing: ASS(URANCE). C(ONTRE). RIQ, and the other: POLICE | D'ASSURANCE | CONTR(E) IN (CENDIE) In background, a house struck by lightning. Exergue: BRAEMT F.

Reverse. ASSURANCES GENERALES | CONTRE | INCENDIES | ET | SUR LA VIE | — | ETABLIES A BRUXELLES

Silver, bronze. 30. 47mm. Struck in 1838. Guioth, p. 241, pl. 34, No. 253; Dirks, p. 180, No. 220; Kluyskens Cat., p. 205, No. 267; *Revue belge de num.*, IX, 1853, p. 212, No. 70. In the Boston collection.

There are a number of Belgian medals relating to Water Supply, Drainage, Sewerage, and Famine, which I have elsewhere described (*The Sanitarian*).

IX. DENMARK. A. *Personal.*

Dr. Peter Christian Abildgaard (—1801), of Copenhagen, Veterinary Surgeon. See under Medical Societies, Royal Veterinary Society.

Dr. Thomas Bartholin (1619-1680), of Copenhagen.

2164. *Obverse*. Bust, to left. Beneath: MOLTEDO F. Inscription: THOMAS BARTHOLINUS.

Reverse. NATUS CODANIAE AN. M.DC.XIX. OBIIT AN. M.DC.LXXX. — SERIES NUMISMATICA UNIVERSALIS VIRORUM ILLUSTRUM. M.D.CCC.XLIV. DURAND EDIDIT

Bronze. 24. 39mm. Kluyskens Cat., p. 109, No. 34²; Duisburg, p. 113, CCCIII; *Ibid.*, Cat., No. 667.

Dr. Johan Just af Berger (1723-1791), of Copenhagen.

2165. *Obverse*. IO. IUST. NOB. DE BERGER CONJUG. SUAVISS. CUM SA(RA) MA(RIA). RAMDOHR ANN. XXV FEL(ICITER). ABSOLU(TO). AM(ICI). GAU(DENTES). F.C.

Reverse. An altar bearing two lyres bound with garlands and enclosing the torch of Hymen. Legend: VOT. SOL. D. 21 SEPT. 1776. Exergue: 1801.¹ SIC. A(DZER).

Tin. 32. 50mm. Upon what would have been his silver wedding. Suhm, *Med. Beskrivelse over Danske Mynter og Medailler*, Suppl., p. 790, No. 741, pl. XVI, fig. 1; Rudolphi, p. 14, No. 58; Kluyskens, I, p. 104; Duisburg, p. 207, DXLV.

Dr. Ole Borch (1626-1690), of Copenhagen.

2166. *Obverse*. Bust, to right. Beneath: IACOBSON. Inscription: D. OL. BORCH PROF. MED. ET PHIL. FUND. COLL. MED(ICEI). [This was not a medical, but a general college.]

¹ There is here a discrepancy of date as compared with that of his death, unexplainable save as above.

Reverse. PRIMO | COLLEGII MEDICEI | EXACTO SECVLO | MEMORIAE IMMORTALI |
D. OLAI BORRICHII | FVNDATORIS | GRATI ANIMI SIGNVM | DEDICAVIT | ALVMNORVM
PIETAS. Exergue: HAFNIAE IN FESTO | SECVLARI D. IX JVN | MDCCXCI

Silver. 26. 43mm. Suhm, *loc. cit.*, Suppl., pl. VI, No. 2; Kreber, Fortegnelse (etc.), 1841, No. 590; Rudolphi, p. 24, No. 88; Kluyskens, I, p. 142; Duisburg, p. 195, DXXIII, 1; *Ibid.*, Cat., p. 58, No. 668; Bergsoe, Danske Medailler og Jetons, 1893, p. 147, No. 1027. In the Government collection.

2167. *Obverse.* As preceding.

Reverse. IN MEMORIAM | INSTAVRATAE | DOMVS BORRICHIAE | MVSIS SACRAE | CVM |
D. III SEPT. MDCCCVII | IGNE HOSTILI DELETA | A. MDCCXXIV | E CINERE SVRGERET.
Exergue: IN MVTO NESCIT MARMORE | FAMA MORI.

Silver. 26. 43mm. Kreber, *loc. cit.*, No. 591; Duisburg, p. 195, DXXIII, 2; Bergsoe, p. 148, No. 1028.

Dr. Lorenz Gabriel Branting (), of

2168. *Obverse.* Head to left.

Reverse. A wrestler. Legend: MENS SANA IN CORPORE (etc.)

Silver. 26. 43mm. By Lindberg. Kluyskens Cat., p. 110, No. 55.

Dr. Henrik Callisen (1740-1824), of Copenhagen.

2169. *Obverse.* Head, to left. Beneath: S. JACOBSON F. Inscription: HENR.
CALLISEN MED. DOCT. CHIRVRG. PROF. PRIM. ET DIRECT. GEN. NAT. MDCCXL D. XI. MAJ.

Reverse. An oak wreath. Inscription: SENESCENTI DOCTORI DISCIPVLORVM
PIETAS. DIE XXIX MARTII MDCCCV.

Silver. 35. 58mm. Rudolphi, p. 30, No. 114; Kluyskens, I, p. 175; Duisburg, p. 212, DLXIII; *Ibid.*, Cat., p. 62, No. 714; Bergsoe, p. 149, No. 1030.

[To be continued.]

AN UNDESCRIBED AMERICAN COLONIAL MEDAL.

A CORRESPONDENT sends us a photogravure of a medal struck in France, which is similar to Betts, No. 111 ("American Colonial Medals," p. 56), but with a different obverse, and in gold, while the only metal named or described by Betts is copper. The reverse has the ship under full sail to left, a large ensign bearing a single *fleur-de-lis* floating to left from a lofty stern. Legend, TOTUS etc., as in Betts, and in exergue three lines as there given, — the last, 1715, the date not of mintage but of the foundation of the society by which it was issued. The obverse has a bust of the king, in profile to right, in peruke with flowing locks, laureated, and in armor, with an Order band crossing the breast. On the truncation of the shoulder, DUVIVIER F. Legend, LOUIS XV. ROY on the left, and TRES CHRETIEN. on the right. (Louis XV, Most Christian King.) The piece is said to have been struck at Lille, on what grounds we do not know, as no mint letter appears. The bust is of a man of perhaps about 30. The medal is no doubt very rare, especially in this metal. The only means of deciding upon its date of issue is the very uncertain time when this bust was engraved, which is probably now impossible to determine unless by a search in the archives of the mint. Louis succeeded his great-grandfather when only five years old (1715), so that if we are to judge by the apparent age at which he is represented, this medal can hardly have been issued much before 1745, or possibly even later. It seems to be as well entitled to be classed among American Colonials as any of the later jetons of the same monarch.

M.

JOHN PAUL JONES AND HIS MEDAL.

THE recent efforts of the American Minister in Paris to discover the exact location of the grave of Paul Jones, in order that his remains may be exhumed and brought to this country, seem just at present to promise a more successful result than has hitherto been thought possible. That the famous captain, whose exploits off the shores of Great Britain in the early days of the Revolution carried consternation into the hearts of those who had long believed themselves safe from any attack by sea, was buried in Paris, has long been known. The general location of the cemetery in which it was supposed his remains were interred has also been known, but as it had ceased to be used nearly a century ago, and its entire site had been built over, while the disposition of the bodies which had been buried there could not be learned with certainty, the hope that his grave might be found had passed away. But the reports which have been lately received seem to encourage the belief that this desire may at last be realized. The site of the old cemetery, now covered with buildings of little value, has been definitely established; permission to excavate it has been granted the representatives of the United States, and the work has already been begun. A leaden casket was found shortly after the site was uncovered, and the explorations are to be continued until the question is definitely settled whether the tradition that points to this spot as his final resting place is true. It has been reported that when his body was laid in its coffin, there was placed beside it the gold-hilted sword presented by the King of France, which was inscribed LUDOVICUS XVI, REMUNERATOR, STRENUO VINDICI MARIS. (Literally, Louis XVI, the Rewarder, to the valiant defender of the sea. — *Vindex* conveying the recognition of his valorous fight against the mistress of the ocean, thus battling for the rights of other nations to the freedom of the seas, which had so long been denied or despised by Great Britain.) With the sword, the same tradition tells us, was deposited the cross of military merit conferred by the French monarch as a reward for the victory won in September, 1779, off the north-east coast of Great Britain, by the Bon Homme Richard, under command of Jones, over the British frigate Serapis. These traditions of what was actually deposited beside the dead hero are very likely mythical; but it is thought that some evidence of a satisfactory nature will be found in his coffin, if it should chance to be discovered, which will identify it beyond question. As to that we must be content to wait until the search is ended.

The rewards bestowed by the French king, and their presence or absence from the coffin, do not especially concern American numismatists; but the fact that immediately on Captain Jones's return to America after his brilliant victory, Congress adopted a Resolution to present him with a gold medal, which

was the first of the series that have since been given by their authority to Naval officers of the United States for maritime exploits, is recalled by the search now in progress. As this early medal is extremely rare in perfect condition, since the die cracked soon after the first impression was struck, a description of the piece, and some account of its history, may be of interest at the present time.

The Resolution of Congress, ordering the preparation and gift of the medal is given by Thomas Wyatt, in his "Memoirs of the Generals, Commodores and other Commanders who were presented with Medals by Congress for their Gallant Services during the Wars of the Revolution and 1812, etc."

"*Resolved*, That the Congress entertains a high sense of the distinguished bravery and military conduct of John Paul Jones, Esq., captain in the navy of the United States, and particularly in his victory over the British frigate *Serapis*, on the coast of England, which was attended with circumstances so brilliant as to excite general applause and admiration.

"*Resolved*, That a gold medal be struck and presented to the Chevalier Paul Jones, in commemoration of the valor and brilliant services of that officer; and that the Hon. Mr. Jefferson, Minister Plenipotentiary of the United States at the Court of Versailles, have the same executed in France, with proper devices."

The preparation of the dies was intrusted by Jefferson to Augustin Dupre, at that time one of the most eminent engravers at the French Mint, and Engraver-General from July, 1791 until 1801, when he was dismissed by Bonaparte. While holding this position he engraved several other medals struck in honor of distinguished Americans, among them those for Gen. Morgan, Gen. Greene, and Benjamin Franklin, and the beautiful *Libertas Americana*, which suggested the well known device of Liberty on the first American coinage.¹

The obverse of the medal under notice bears a bust of Jones in profile, to right, and in naval uniform; his hair is tied in a cue; he wears the ruffled shirt characteristic of the period; the artist's name is on the truncation of the arm. Legend, above, JOANNI PAVLO JONES CLASSIS PRAEFECTO and below, completing the circle, COMITIA AMERICANA (The American Congress to John Paul Jones, Commander of the fleet).

Reverse, The combat with the *Serapis*. The ships are fighting side by side, the British frigate in the foreground under sail to the right; her broadside, though that farthest from her enemy, is shown as badly injured. The *Bon Homme Richard*, with her bow in the opposite direction, is largely concealed by her adversary, and of her masts only the foremast appears, the

¹ An interesting account of Dupre and his work, by the late Mr. Wm. S. Appleton, so long one of the editors of the *Journal*, was printed in the Proceedings of the Massachusetts Historical Society, II Series, V: pp. 348 *et seq.*

"topsails backed." The smoke of battle rising between the vessels, floats to the left; two sailors are in the sea clinging to a spar, and another British ship is in the distance. Legend, above, HOSTIVM NAVIBVS CAPTIS AVT FVGATIS. In the exergue in three lines, the last separated by a rule from those above, AD ORAM SCOTIAE XXIII. SEPT. | M. D. CC LXXVIII | DVPRE. F. (The ships of the enemy captured or put to flight, off the shore of Scotland, Sept. 23, 1779.) Size 36, Am. scale. Struck in gold and silver. Illustrations, more or less carefully engraved, may be found in the works of Loubat, Van Loon, Supp., 547, Lossing, Wyatt, and Betts. An impression in gold was given to Jones, and another to the Empress of Russia, who had conferred the Cross of St. Anne upon the victor.

The bust of Jones on the obverse was made by the eminent sculptor Houdon, as appears from a letter of Jones to Jefferson (Sherburne, "Life of Jones," pp. 303-4). The Boston Public Library has a plaque, size 56, with a similar bust, but without the legend, cast in soft metal, which is believed to be unique, and probably a trial or "*essai*" to test the effect of the original design. The representation of the action given on the medal was quite unsatisfactory to Jones, who, in the letter cited above, criticized it as not showing the positions of the vessels correctly.

Beside the design executed by Dupre, which was adopted for the medal presented to Capt. Jones, Renaud, another well-known French medallist, made a pattern in wax, at the request of Jones, for the proposed medal, which represented the battle more correctly in some respects, at least from a sailor's point of view; but so far as known no dies were prepared from the work of that artist. A portion of the letter from Jones, referring to these medals (mentioned above), was printed in one of the early volumes of the *Journal*.

CAXTON.

HOW THE GOLD OF THE CONFEDERATE TREASURY WAS TAKEN SOUTH.

IN the volume of the *Southern Historical Society Papers* (xxxii), just issued, is an interesting account of the manner in which the gold and silver remaining in the Confederate Treasury at Richmond, when the city was finally surrendered, was taken thence on the day of evacuation, and conveyed to the bank vaults in Augusta, Ga., and subsequently disposed of.

Early in the war a Naval Cadet Battalion had been organized, to train officers for the men-of-war of the Confederacy. Just before its closing days this battalion was stationed in a large tobacco warehouse, on the corner of 24th and Franklin streets, where its members were engaged in the daily duties of the school. On Sunday morning, April 2, 1865, much to the surprise of his associates, one of their number appeared among them, having discarded the natty sailor's uniform which was ordinarily worn,

and armed and equipped as an infantry soldier. After the usual chaffing at the incident, it became known that the city was to be evacuated at once, and the entire corps were armed and uniformed as infantry, and ordered to proceed to the Danville depot, where the men were informed by Secretary Reagan of the Treasury, that they had been selected "for a service of peculiar danger and delicacy." To their guardianship was to be committed a valuable train, containing the archives of the Government, with its money. They then marched into the station, where the train was receiving its freight. Guards were placed, and the building cleared of all but those in charge.

At midnight the train started, and two midshipmen, with loaded revolvers, were placed in each car with the Government boxes, one to sleep while the other watched; on the following day it reached Danville. On the 9th they proceeded to Greensboro, and thence to Charlotte, N. C., where the money was deposited in the Mint, and the middies feasted at the hotels. On the 13th they went to Chester, S. C., where the specie, etc., under the care of the treasury officials who had accompanied them, was placed in wagons for a march across the country to the railroad at Newberry.

The treasure consisted of small, square boxes, supposed to contain gold and bullion; and kegs, resembling beer-kegs, which were believed to be filled with silver. At Newberry, on the 13th, cars were taken to Abbeville, where again a wagon train was found, which brought the detachment and their "things," as the middies facetiously styled the treasure in their keeping, to Washington, Ga., and finally reached Augusta, in that State, on the 20th, where it was safely stored in the vaults of the bank. Some of it was there sold to citizens, who crowded around the bank, to exchange Confederate currency for gold. This was doubtless the last time that the paper issued by the Government was redeemed in specie, and perhaps the only time, so far as appears.

Whether this unexpected call led to the return of the treasure to Abbeville, is not stated, but there it was finally left, and the escort discharged early in May, the midshipmen receiving forty dollars each, for their service, Secretary Reagan paying them in gold. Some of the soldiers of Lee's disbanded army passing through Greensboro were observed by one of the detachment rattling a few coins in their pockets and singing "One dollar and fifteen cents for four years' service," a small portion of the guarded specie having also been paid them. A few days later one of the Generals of the army was given charge, and its subsequent history has not been learned.

Notwithstanding it was claimed that Pres. Davis of the Confederacy received a portion of it, his accusers seem to have no ground for such a statement, and he was not with the specie train a single day while it was moving about from place to place with its little body-guard. The coin from the Richmond banks was taken on the same train, but on a different car, and in charge of the officers of the banks and not of the middies.

This subject has never been referred to in any of the printed records of the last days of the Confederacy, and the route taken to secure the treasure very likely shows that pursued by the heads of the Government in their flight from their capital.

This story is condensed from the narrative written by the late Dr. John W. Harris, who was one of the party. He was a resident of Augusta, and died in 1890. His account, contained in the volume cited, first appeared in the *Confederate Veteran* for April, 1904.

J. S. R.

"A SHEKEL OF JUDAS ISCARIOT."

ONE of the most remarkable incidents in the history of Numismatics is detailed in the New York papers of Feb. 15, 1905. It appears that Mr. Marx Fischer, of that city, had a collection of seventy rare and ancient coins which he valued at \$50,000 or \$60,000, and which he kept in a bureau drawer, at his bachelor apartments, in a wooden box. This treasure he had been gathering for twenty years. Among these choice pieces, which had an average value of nearly one thousand dollars each, was one of the identical silver shekels said in the Scriptures to have been the price paid to the traitor Judas for betraying his Master! This remarkable coin he discovered and purchased several years ago, at an auction, where of course its real nature and value were not known — neither was its history; and we are not told by what singular knowledge Mr. Fischer was able to recognize this precious coin that for nearly twenty centuries has been wonderfully preserved for the cabinet of a modern collector! The device it bears is not given, but we are interested to learn that "a member of the London branch of the Rothschild family once offered him \$22,000 for it, but he refused to sell," which is even more surprising.

Alas for Fischer, whose name seems to give a flavor to the story, this treasure, with the invaluable shekel, was stolen from his wooden box on the doleful night of Tuesday, the 14th of February, and Mrs. Margaret Wallmer, who was charged with the theft, was held by Magistrate Barlow, until she could prove her innocence. It would be interesting to know what evidence satisfied the Hebrew banker of the genuine character of the coin which had been paid for the betrayal of one whom his fellow-believers denounce as an impostor, or how the thief expected to realize the value of a coin with so strange a history.

It is well known to collectors that in medieval times, the treasure boxes of a number of the Continental Cathedrals contained numerous coins of religious interest. Among them we find accounts of one of the gold pieces brought to Bethlehem by the Magi, as a gift to the Infant Jesus, which, as tradition related, were struck by the father of Abraham, the history of which was traced from the patriarch through Joseph to the treasury of Sheba, where it was deposited when Pharaoh's minister sent thither to purchase the spices to embalm his father Jacob. Rescued centuries afterwards from its long deposit there, it next appeared in the famous visit of the Queen to Solomon, and then disappears again until the Magi discovered it, only to be lost to sight once more in the flight to Egypt, remaining hidden until at last it came to light as the gift, perhaps of some returning crusader, to the Cathedral of Milan. We give this merely as a specimen of the romantic tales accepted as veritable facts, four or five hundred years ago, and even now believed by some of the credulous keepers of the relics of the true cross and the bones of saints.

In 1899 M. F. de Mely gave a lively *resumé* of the locality of sixteen pieces of "Judas money" catalogued in the church inventories of the Middle Ages, which was printed in the *Revue Numismatique* of Paris, and translated for the *Journal*, in January, 1900. As these coins, which were of several types and of various periods, were fully described, and most of them identified at that time, in the article cited, it is unnecessary to give further details here, but it is interesting to observe that among them was one whose whereabouts is unknown, but whose identification is absolutely certain. Unfortunately, however, the only authority which assigned the missing piece to Judas was the inventory of the church which lost it, for the device it bore showed it was not a shekel, but an octodrachm of Syracuse. This piece was sold with other Greek coins, by Feuardent, in Paris, in 1862 (Lot No. 1769), but that dealer was unable to trace it, after its purchase by an unknown buyer. It was enclosed in a circlet of gold, incised with Scripture texts in Gothic characters, which enabled M. de Mely to identify it as one of those traditionally known as "Judas money." It was suggested by that writer that the eight coins of Rhodes, among those which were held to be the traitor's shekels, were so classed because the letters ΠΟΔΙΟΝ, which they bore, resembled a part of the name of Herod.

The location of the other fifteen pieces, more or less, of which an account has come down to us from the medieval Church inventories, is known; and perhaps Mr. Fischer was the fortunate discoverer of the lost octodrachm, which, by the way, was intrinsically worth double the value of one of the coins which the traitor received. No description of the stolen piece has yet appeared to our knowledge, but the whole story is one of the numerous tales which appear from time to time in the daily press, and fascinate us by their very audacity.

We have no heart to point out inconsistencies, so trivial are they from the reporter's point of view. It is nothing to him that shekels were not current in the time of Judas (see Madden, p. 241), or that the Scripture narrative does not call the "price of blood" by that name; they were merely "pieces of silver," — literally "silvers," and as Mr. Poole has shown, probably the tetradrachms of the Greek cities of Syria or Phenicia, then circulating in Palestine. And so we wait with breathless anxiety to hear of the recovery and to learn the history of the lost "shekel," which extends over nineteen centuries.

W. H. P.

UNDESIGNED COINCIDENCE.

RIVAL DIGNITIES. — Englishman (producing a pocket coin) — "My great-great-grandfather was made a lord by the king whose picture you see on this shilling."

Yankee (with a similar gesture) — "What a coincidence! My great-great-grandfather was made an angel by the Indian whose picture you see on this cent." — *Puck*.

CONFEDERATE PAPER MONEY AND HOW IT WAS PRINTED.

THE question of how large the nominal amount of paper money was, which was issued by the Confederate authorities, we have never seen definitely stated. Probably the very sudden closing of the printing offices where the work was done, consequent upon Sherman's victorious march through the Carolinas, and the dispersion of the records of the Treasury officials, following the destruction of Columbia, make it impossible to determine the amount with any approach to accuracy. The number of pieces of various denominations which were printed is even more difficult of discovery; the constant depreciation of value made it impossible for the clerical force to keep up with the printing presses, as is shown by the great multitude of unsigned notes which have appeared in coin sales, or have been gathered from various sources by collectors and dealers. Printing by the numerous methods — the ordinary letter press, lithographic and copper-plate processes — began as early as July, 1861, perhaps even earlier, and continued until April, 1865, when operations were finally suspended, and the offices which had escaped destruction were closed.

One of the workmen who was employed at Charleston, in describing his experience, says that in the first two years more than six hundred millions of treasury notes were printed, and these were of various denominations. The Charleston printers were mostly young Englishmen, several being expert lithographers, who had been engaged in London by Mr. Evans, an agent of the Confederacy, in May, 1862; they were attracted by the promise of a salary of \$20 a week, payable in gold, and other liberal inducements, and these promises appear to have been kept to the very last,— so that on every pay-day they were besieged by brokers, who offered them "appalling premiums" for the hard cash. When the conflict was at its height the Confederates imported the paper for these notes; the backs of these sheets had in some cases already been printed, with the engine work, and similar devices, used to distinguish the various denominations. Plates for the backs were also made abroad and sent over in blockade-runners, and some of the readers of the *Journal* may recall that in one of its issues two of these plates, which had been captured and sold, were used as an illustration.

Among the party who came over to accept the offer of Mr. Evans was Mr. John Hodge, who had been working in the office of Charles Straker & Sons, a large lithographing establishment in London. His adventures on the journey and his escape from capture make very interesting reading, in his story of his experiences. After reaching Nassau, the party took a small boat, of light draft, for Charleston; but because of a slight miscalculation of the tides, their vessel was grounded in the mud at Bull's Inlet, and was taken by one of the cruisers of the blockading squadron. The Confederate officers who were on board, with the crew and the English printers, managed to get ashore without being captured, and after walking some twenty miles or more through swamps and a wilderness, and over a heavy sandy road, they finally reached Charleston in safety. Here they were at once set at work in the office of Messrs. Evans & Cogswell, then on Broad street, and perhaps still standing; but after a short time the business was transferred to Columbia, where it was continued until the city was burned on the approach of Sherman. Most of the Confederate bills were printed there, down to the end of the war.

There were three establishments in Columbia engaged in the business. One of these was that of Evans & Cogswell, a branch of their Charleston office. In this there were seventy-five hand-presses, used for printing the notes of small denominations (ones and twos), and the thousands of "cotton bonds" issued by the Confederate Treasury. The second was that of Keatinge & Ball, where ten copper-plate presses were kept running, on notes of large denominations — one hundred and five hundred dollars; and the third was that of Col. Blanton Duncan, where seventeen lithographic presses turned out the notes of the medium denominations — five, ten, twenty and fifty dollars, etc. The total capacity of these presses, says Mr. Hodge, was "close to the hundred million mark, and during the latter part of 1862, and all of 1863, they were going at nearly top speed." He was employed in the lithographic work, and his account of the operations is given below in his own language. He says: —

"Each press was manned by three workers — one printer and two negro slave helpers. The printers, of whom there were about seventy-five in the town, were nearly all Englishmen, as were the designers also. The paper was all manufactured in England, and was stamped at the manufactory with the mark of the Confederacy, a small palmetto encircled by the words 'Treasury Department, C. S. A.,' but the stones from which the bills were printed were prepared in Columbia by the men brought over for that purpose.

"One form of laxness which cost the Confederates a large amount of their paper notes was their carelessness in handling the unsigned notes in the offices. The printers were allowed to take these notes in any quantities they liked while at work, and one of the men got in the habit of carrying off five or ten sheets of ten, twenty or fifty-dollar notes every day. Of course, it was necessary for him to commit forgery in signing them, but there were so many different signatures on the notes that it was not easy to detect a spurious one, and this enterprising individual had taken some \$200,000 of notes before he was found out. Then he was promptly sentenced to be shot, but this was in 1865, when the Union army was approaching, and the sentence was never executed. After that, however, detectives were set to watch the men while at work, and a strict account was kept.

"When the Confederacy began to get into desperate financial straits, it adopted a curious shift to pay the printers, and instead of giving them its own notes, it allowed them to print notes bearing their own name and redeemable in Confederate bills, and the extent to which these private notes might be printed was practically left to the firm itself.

"In April, 1865, when the Confederacy was in its death throes, and Sherman's legions close at hand, the presses had turned out nearly a billion dollars, but on that day the whole output would little more than have paid for the three printing establishments, so great was the depreciation. Then I got a pass from Gen. Lovell putting me beyond the Confederate lines, and made the best of my way to New York, to make money more slowly but in a more durable form."

Many of the printers placed their initials on the bills which came from their offices; by these and from other information it appears that even before the outbreak of the war, notes of four different denominations were printed by the National Bank Note Company, in New York, and issued at Montgomery, Ala.; these are considered the earliest as they are probably the best executed of any. The Southern Bank Note Company, of New Orleans, also engraved and printed notes of two denominations.

Neither of them bore dates, but the date was written when they were paid out; the latter seem to have first been used at Richmond.

Other printers whose work has been identified were Hoyer and Ludwig, Lithographers, Richmond; Leggett, Keatinge & Ball, also of Richmond, a branch of the Charleston firm mentioned above; Col. Blanton Duncan also appears to have had a branch office at Richmond, and J. T. Paterson, (later J. T. Paterson & Co.), had an office in Columbia. As a check on the issue we find some notes, plates of which were engraved by one concern, were printed by other firms. The Confederate Fractional Currency — issued in 1863 and '64 — mostly if not entirely confined to 50 cent bills with a bust of Jefferson Davis, was engraved by Archer & Daly, of Richmond, and Keatinge & Ball, of Columbia.

This account does not profess to be complete, and it is quite probable that other firms whose names have not been learned, were called upon during the war to aid in supplying the needs of the Confederate Treasury.

CENTRAL AND SOUTH AMERICAN NUMISMATICS.

THE numismatic history of the countries of Central and South America, and of the islands adjacent to their coasts, has, for some unexplained reason, received far less attention from students of coins than it deserves. These States, held almost from the days of the discovery of America by the Spanish or the Portuguese, have issued very extensive and interesting series of coins, medals and tokens; the abundant products of the rich silver mines of Mexico and Peru, more or less skillfully converted by native mints into a circulating medium, supplied a large part of the silver currency of the British possessions and other parts of the Continent, and nearly all of that used in the colonies where the precious metals were found. In many cases these pieces have individual character and interest, due to the custom of striking medals (known as Proclamation medals) on the accession of a new king, when the strict construction which limited the right of coinage to the mints established under royal authority was relaxed, and the civil or ecclesiastical officials manifested their rejoicing by issues of a variety of medals, often cast, which were made of sizes corresponding to those of the regular coinage, and in a very short time after their appearance passed into general circulation.

But when the student seeks for more particular information regarding the several classes of these pieces, whether of Mexico, or Peru, or Brazil, or of the cob money, necessity money, tokens, etc., which by their miscellaneous character, especially in the West Indies and neighboring islands, reveal many side-lights of history, he will be surprised to discover how sparse is the literature on the subject, and especially how few are the works of American authorities. The superb volumes of M. Julius Meili, of Zurich, Switzerland, on the Brazilian issues of every kind, including his latest work on its paper money, all of them profusely illustrated with photogravures, leave nothing further to be desired in that direction, surely, and they might well serve as a model for those who, we may hope, will at no distant day follow in his footsteps, in describing the monetary issues of Mexico, or some of her sister States. The coins of the revolutionary General Morelos, by Mr. Low; the papers on Early Spanish and Portu-

guese Coinage in America, by Mr. J. Carson Brevoort, and those on Spanish-American Proclamation Medals, by Mr. Benjamin Betts, all of which were illustrated and published first in the *Journal* (small editions being subsequently issued in pamphlet form), and the several chapters on the Spanish-American Medals in "American Colonial Medals, etc.," by the late C. Wyllys Betts, comprise all that has been written by American authors on this subject, except the Catalogue of the Father Fischer Collection, and portions of the Scott Stamp and Coin Co.'s Catalogue No. 4, both the work of Mr. Low, which must not be overlooked, since each of these gives much valuable information not to be readily found, if at all, in any other publication.

When we look abroad for authorities, we find the admirable work of Herrera on the Proclamation Medals of the Spanish Kings, the larger part of which, of course, does not relate to America; Don Pedro A. O'Crowley's Collection, rich in Americana, the Catalogue of which, with historical notes, was printed in Madrid in 1794; certain papers by Mr. Samuel Smith, Señor Campaner, Medina, and one or two others, and the Catalogues of the Fonrobert Cabinet, and of a few smaller collections. From this brief list it will be seen how wide is the field which remains to be explored. We must not, however, omit to mention a very rare little work of only 32 pages, on the Tokens and Paper Notes issued for the use of Sugar Estates in the Island of Cuba, with a single photographic plate, by Mr. H. A. Ramsden, who was the English consul-general in Cuba for many years; the edition was but fifty copies, and few American collectors have ever seen it; but it gives many attributions and detailed accounts of a number of these pieces and dispels many uncertainties. This was printed in Barcelona in 1894, and has but recently been brought to our notice.

We can but believe that American students would find a rich harvest awaiting them, if they would give this subject proper attention.

SOUVENIR MEDALS OF THE ST. LOUIS EXPOSITION.

THE Souvenir Medals of the Louisiana Purchase Exposition, which were struck for sale in the Government Building, in connection with the exhibit made by the United States Mint, seem to have been very popular with visitors, for nearly one hundred thousand are reported to have been sold. The privilege of striking and the sale of the medals, for which one of the coining presses brought from Philadelphia was used, was given to Mr. Charles S. Muir, of Washington, D. C., and the operation was watched daily by crowds of people. Most of these medals were struck in a yellowish bronze, but as the metal used rapidly became dull, a darker metal with a larger proportion of copper was soon substituted, which proved to be more acceptable. A few were struck in silver, and some, both of the earlier and later issues, were gilded and sold for fifty cents, while the ordinary pieces were rapidly taken up at half that price.

The device on the obverse showed, side by side, clothed busts in profile of the parties to the sale of the territory, — that of Napoleon at the left,

partly concealed by that of President Jefferson, superimposed at the right. Legend, above, LOUISIANA · PURCHASE · EXPOSITION · and under the truncation, curving to the edge, · OFFICIAL · SOUVENIR ·. On the reverse, a map of the United States, on which is outlined the territory sold by the French emperor, and lettered LOUISIANA PURCHASE. Above the map, in four lines, the first curving, LOUISIANA TERRITORY | 1803 | 10 000 000 SQUARE MILES | \$15,000,000 and at the bottom, curving to the lower edge, ST LOUIS 1904. Size, 23 nearly.

Another and much more attractive medal, which its promoters called a "Souvenir coin," was issued by the private enterprise of a firm in St. Louis; we have not learned who were the authors of this scheme, but it was carried on under the name of "The Louisiana Purchase Souvenir Coin Company." These were offered for sale at fifty cents each; the purchaser who should succeed in making the nearest guess as to how many paid admissions to the Exposition there would be, was promised a reward of \$50,000. To facilitate the identification of the successful guesser, the souvenirs were numbered consecutively, but the name of the fortunate winner (if any) has not been disclosed, to the writer's knowledge. The company was not successful in obtaining the privileges granted to the projectors of the other souvenir, but it appears to have caused a good deal of trouble to the managers of the Fair; various efforts were made to induce the Government to suppress the piece, inasmuch as it was called a "coin," but for some reason the attempt was not entirely successful. Two varieties, both of the same general type, were issued; but the company disappeared from sight very soon after the Exposition was opened, and long before its close both varieties seem to have been withdrawn from the market. What remained of the second issue, not taken by visitors, are said to have been bought up by a dealer, and will probably appear later.

The first of this issue ("souvenir coin") was a round medal, with crowned bust in profile, to the left, of the king, whose name, SAINT LOUIS, appears upon the lower part, curving to the edge, the letters placed upon his robe; thus combining an allusion to the French crusading monarch (Louis IX, 1215-70), whose portrait is shown upon the piece, with the city which bears his name. Above is SOUVENIR COIN OF ADMISSION; 1803 on the left, and 1903 on the right of the head. The portrait is somewhat suggestive of that of Queen Isabella, used on the well-known Columbian quarter-dollar. It is believed that, from the fact that this souvenir was called a "coin," and advertised to be exchangeable for a ticket of admission,—a plan which the managers of the Exposition refused to aid,—its promoters thought it wise to change the form from that of a coin to an octagonal planchet, and to re-engrave the head, making it a little larger than that on the earlier issue; the relative positions of the letters also differ somewhat from those of the orig-

inal. The reverse type was very similar on each of the varieties; it showed a map of the United States, with the purchase outlined; this was hung upon a globe surmounted by an eagle, holding in his talons the standard of the United States on the left, and the tricolor of France on the right. Beneath the globe is a blank elliptical tablet, intended to be consecutively numbered, the round pieces from 1 to 25,000, and the octagonal from 25,000 to 50,000; how many were struck we have not learned. On the round coin, beneath the ellipse, was the date 1904; a seated female figure, draped, is shown on each side of the tablet. Legend, above, LOUISIANA PURCHASE SOUVENIR COIN ^{CO}. SAINT LOUIS Both were struck in a composition metal, imitating gold,—the few octagonal pieces which were disposed of being the more brilliant of the two,—and were far more attractive than the Official Souvenirs. Had their sale continued, they would no doubt have readily found purchasers. Size of the round pieces, 20; of the octagonal, 22 nearly. C. H. C.

WERE ST. LOUIS EXPOSITION MEDALS SOLD?

THESE are serious charges which have been made against the Louisiana Purchase Exposition Company, that awards in some of the classes were sold to the highest bidder, or rather for a fixed monetary consideration, which varied with the character of the medal to be awarded. Charges of this kind have been filed with the National Commission, and there is likely to be an investigation by the Government, which stands as the godfather to the enterprise, as soon as it receives the list of awards from the Louisiana Purchase Exposition Company. The investigation cannot be too searching, and if the charges are sustained, those who are responsible for this scandal ought to suffer a severe penalty, for not only will the awards be discredited, but the Government will also be in a measure a sufferer, and those who won their medals honestly will suffer from the fact that these will be considered worthless in the minds of the public.

It is natural that there should be dissatisfaction with some of the awards in an affair of this kind, and that disgruntled exhibitors should claim that undue influence had secured prizes for their rivals. It is also natural that there should be, in some of the hundreds of departments of such a great Exposition, just cause for complaint against the officials. It is, sad to say, almost impossible to secure for every department judges and officials who shall be not only thoroughly capable but thoroughly honest, and the value of an award depends wholly upon the good judgment and good faith of the jury of award. To the exhibitor the award is useful for advertising purposes. If the awards are fairly and honestly made, it shows that in a competition his goods have marked superiority over those of his competitors, and in a business way this may mean much to him. If awards are to be bought, however, they have no advertising or other value, and if a single medal is purchased, every other award made by those judges is discredited, although it may be given on its merits. It is therefore incumbent upon the possessors of world's fair medals, for their own protection, to demand that the Government shall inquire into the manner of making these

awards. If one has purchased his medal he is not likely to take this course. If he has won in good faith and in an open competition, it is to his advantage that the people with whom he deals shall know that fact. In view of the charges made, no other course seems to be open to exhibitors than to assist the Government in either clearing the Louisiana Purchase Exposition Company or bringing the offenders to justice.—*Boston Transcript*.

OBITUARY.

HENRY COOK.

When the Boston Numismatic Society was founded, nearly forty years ago, by the late Dr. Winslow Lewis, Judge Putnam, William S. Appleton, Henry Davenport and Jeremiah Colburn; when Dr. Green, its President, and Sylvester S. Crosby, its Treasurer at the present time, and the few survivors of that period who still retain their membership, were gathering their cabinets with the enthusiasm of youth, the dealers whose names were most familiar to the guild of coin-collectors in Boston and vicinity were the late Dr. Wm. Eliot Woodward, and Henry Cook. Dr. Woodward, who died in January, 1892, accumulated his treasures only to scatter them again as speedily as possible in the auction room, while Mr. Cook long confined his sales to a small but select clientele of buyers, who resorted to his little shop on Friend Street, with the certainty of finding there some rare or curious piece with which to enrich their cabinets.

Mr. Cook, as early as Mr. Mickley, and perhaps even before him, had learned to watch for the rare dates of the older issues of the U. S. Mint, and to lay aside the choice examples which passed through his hands in the days when Half Cents had not entirely gone out of use, and the large, old-fashioned copper Cents were in general circulation. He had a wonderful success in picking up fine specimens, and soon developed an equally wonderful skill in detecting those trivial die-differences which in more recent days have infatuated the collectors of these and the earlier Colonial issues, at that period almost unnoticed. How many Cents, taken over his counter at their face value, found purchasers at prices willingly paid, not only a thousand-fold, but, in many cases, ten or even twenty times that amount, few of his customers are left to tell. Those were halcyon days for collectors as well as dealers, and if the pedigrees of some of the choicest examples in certain private cabinets could be traced, it would be found that many of them were first noticed by Mr. Cook. The reader would accuse us of romancing, should we give the history of one particular Cent, received among others at its nominal value, which found successive purchasers, as its rarity became appreciated, at constantly advancing figures until it reached over \$300.

Mr. Cook was born in Abington, Mass., in 1821; he came to Boston when a youth of sixteen, where he was employed by a firm in the export trade; at the age of twenty-one he was sent to South America, to take charge of their business on the western coast, and later as mate of a sailing vessel made frequent trading voyages along the coast, and among the islands of the Pacific. He returned to Boston in 1850, and established himself in the boot and shoe trade at 74 Friend st.; he had previously been interested in coins, and is generally recognized as the pioneer dealer in that business in New England.

Mr. Cook was a descendant in the seventh generation from Francis Cook, of the company which came over in the Mayflower: some years ago he wrote the genealogy of the Cook family, which he printed for private circulation. He was an active member of the New England Historic-Genealogical Society. In 1862 he distributed among his friends hundreds of patriotic medals, from his own designs, struck in copper and white metal. Each side had a selection from a speech of Charles Sumner, delivered just before the beginning of the Civil War. He died at his home in Boston, March 8, 1905.

M.

EDWARD GROH.

MR. EDWARD GROH, whose death occurred on January 2, 1905, was the last survivor of the founders, and, we believe, with the exception of Messrs. Parish and Greenwood, the last of the incorporators, of the American Numismatic and Archaeological Society. He was born of German parents, in New York city, June 2, 1837, and was educated in the public and private schools of that city. In his early years he was in the ship-chandlery business, but later engaged in the tobacco trade, from which he retired with a competence a few years before his death. From his youth he was a student, devoting much time to natural history—especially insect life—and to numismatics; in 1858 he held a sale of coins, which old collectors will recall as very creditable. Always on the watch for the rarer American pieces, especially in the department of tokens and store cards, in which he early became an authority, he was fond of relating his discovery, July 4, 1857, of the sign of T. D. Seaman on a corner over a grocery store in New York,—a name long familiar to collectors, who had until then been unable definitely to locate him. When the “copper-heads” or Rebellion tokens issued during the Civil War first appeared, he began to make that unexcelled collection of those pieces, numbering, we believe, about five thousand,—the largest ever drawn together, and including many issues now impossible to procure,—which a few years ago he presented to the American Numismatic and Archaeological Society. He was for many years, and at the time of his death, curator of that Society, and from the first devoted himself to advancing its interests. Modest and retiring in his disposition, at home and abroad, he yet made many warm friends, and retained them to the last.

L.

ANATOLE DE BARTHELEMY.

RECENT issues of the foreign numismatic periodicals bring particulars of the life and work, and tributes to the memory, of the late M. ANATOLE DE BARTHELEMY, the distinguished French numismatist, whose death occurred at Ville d'Avray, June 27, 1904. He had nearly reached the age of 79, having been born at Rheims, July 1, 1825. His extensive scholarship and abundant labors had won for him many honors; he was a member of the Institute; since 1887, one of the Academy of Inscriptions and Belles-lettres; a chevalier of the Legion of Honor, and of other Orders, and for sixty-two years one of the Society of Antiquaries of France. As a young man he became interested in historic, heraldic and numismatic study, and to the latter science especially he devoted a large share of his life work. His contributions to the *Revue Numismatique Française* began in 1838; later, and until its plan of publication was changed in 1883, he was one of its editors, and to the close of his life he was deeply interested in its success. Two of his works—*Numismatique ancienne* (first published in 1851, and revised and republished in 1890), and *Numismatique du moyen âge et*

moderne — were welcomed, on their first appearance, as meeting a recognized need. A new edition of the latter volume was in preparation by a younger man, under his supervision, at the time of his death. Many other works which do not bear his name were inspired by his suggestion, and benefited by information which he furnished. Anything like a list of his publications would be far too long to be given here, and so extensive were his contributions to the journals of the various scientific societies, that a complete bibliography will be very difficult of preparation. He was elected an honorary member of the Royal Numismatic Society of Belgium in July, 1881; and M. Adrien Blanchet, in an admirable tribute to his memory, printed in the *Revue* of that Society, says: "By the death of M. Barthelemy, the venerable dean of numismatic scholarship has been removed from us, and more than one of his associates will say with sorrow that he has lost his best friend." M.

EDITORIAL.

THE LOUISIANA PURCHASE MEDALS.

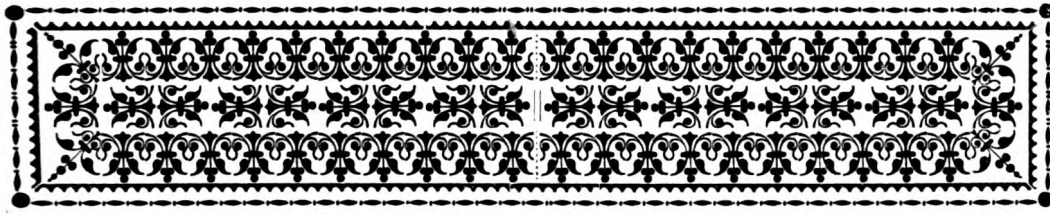
THE charges which have been circulated recently, impugning the integrity of certain officials of the Louisiana Purchase Exposition, have apparently taken form, and there can be little doubt that a strict investigation will speedily follow, under Government authority. Rumors of these irregularities were quietly circulated some months ago, but were generally thought to be the work of dissatisfied contestants. Now that the reports in the public press have assumed definite shape, if we may believe but a small portion of what has been so publicly asserted, one of the most disgraceful episodes in the numismatic history of America seems likely to be laid bare. In a case like this, the most strenuous efforts to see "that no guilty man escapes" should not fail to be exerted. The article printed on another page of this number of the *Journal*, from an editorial in the *Boston Transcript*, will have the hearty endorsement of every honorable man. If the highest awards conferred by an Exposition of the magnitude of that which has just closed, conducted to so large an extent under the favoring auspices of the National Government, and sustained by the most liberal grants of money from the National Treasury, are to be regarded as evidences of gross fraud, rather than of high achievements, we cannot know it too soon. One is almost ready to say that the presence of one of these medals in the possession of a collector would disgrace his entire cabinet; no matter how artistic the work, everything that touched it would be contaminated. It is said that when the traitor Arnold was given high rank in the British army, as the reward of his treason, few of his associates cared to take his hand. The medals of the Louisiana Purchase Exposition would be regarded as the Arnolds of American medals, if obtained by bribes. It would matter little that some were fairly won; the disgraceful stigma would cling to them all, and we doubt if their owners would care to advertise the fact that they had received the award of one of them. Better suppress the entire issue, if the charge is true. It has been vigorously denied by one of the officials, whose statement seems to imply that if there was any money paid for preferences, it must have been to the *Concessionaires*, for the ribbons of award — with which he says the Commission had nothing to do — and not for the medals. The question then arises, who appointed the *Concessionaires*?

ERRATUM.

IN the description of the lettering on the bar of No. 98, "Medals of the Grand Army," line 16, page 68 of this number, WILLIAMSBURGH should be WILLIAMSPORT.



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simul ac nummos contemplet in arca.
— Horatii, Sat. I, i. 66.

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No. 4.

ANCIENT GREEK COINS.

XV. SICILY, 5. (ZANKLE — MESSANA.)

BY FRANK SHERMAN BENSON.

[Continued from Vol. XXXIX, p. 35.]



OUR oldest historical record of Sicily tells that at the extreme northeastern corner, where the strait is at its narrowest, there lay a spacious harbor almost enclosed by the slender promontory which curved around its waters in the shape of a reaping-hook. At this spot, the true gateway of the island, must have landed those hordes of warlike Sikels, who centuries before had been ferried across in rude rafts from their native Italian shore for the conquest of helpless Sicily; which, once accomplished, the invaders were doubtless so impressed by the importance of the site as to lose no time in establishing here their first permanent settlement.

The story of aboriginal Zankle, as it was naturally named from *zanklon*, the Sikel word for reaping-hook, was probably uneventful until broken by the appearance of the first Greek settlers. These were, however, merely private adventurers from Italy, whose informal foundation was made official by the arrival in 715 B. C., of a colonizing expedition from Chalkis and Kyme conjointly, led by duly accredited founders. No further change occurred, it would seem, until the year 493, when, during the war between Skythes, ruling king of Zankle, and Anaxilas, tyrant of Rhegion, the former's generous but

rash offer of hospitality to the fleeing exiles from Miletos received such base return at the hands of these treacherous strangers, that in the end Skythes, whom Herodotus calls "the most righteous of the Greeks," found himself banished to the court of King Darius; while Anaxilas had become undisputed master of Zankle as well as of his hereditary domain across the strait. The order of events now becomes somewhat uncertain; but it was only a few years after these disturbances that Anaxilas expelled his Samian fellow-conspirators, and imposed upon the city a new name, both to emphasize his complete overthrow of the ancient government, and to honor his remote Messenian ancestors. So that henceforth on its coinage and in its history Zankle is known as Messena, or later Messana,—the Dorian influence soon predominating over the Ionian.

In the fifth century Messana displayed even greater instability than most Sicilian towns, owing to the unsettled character of her population, which was continually varied by the influx of new and sometimes turbulent elements. Thus we find frequent and sudden reversals of policy as one party or the other gains the ascendant; the city now allied, now at enmity with neighboring towns; and when the great question arose, first favoring the Athenian alliance, then wholly devoted to Syracuse.

Threatened by Dionysios, who left in peace few West Hellenic cities of his time, and preserved from this attack by Carthage, not a new but always an unnatural ally for a Greek commonwealth, Messana was at one period the only free city in all Sicily; for with this exception the entire island was, about the year 400, ruled by one or other of these implacable foes. But with the new century appeared the carefully planned expedition of Himilkon, whose resistless forces, after regaining all that Dionysios had so slowly and laboriously wrested from the Carthaginians, next proceeded to the capture of Messana; a capture no sooner accomplished than the haughty shophet with solemn and impressive religious forms deliberately levelled to the ground this fair city, in mute yet expressive symbolism that thus relentlessly might he and his country be expected to deal with aught that bore the name of Greek.

This destruction of Messana in 396 terminated its civic coinage, so that although the city, restored by Dionysios, continued to display more or less activity during the remaining Greek period, its further history need not occupy our attention.

ZANKLE.

157. Drachm, wt. 92 grs. B. C. 550–500. (Pl. XV: 1.) Obv. ΔΑΝΚΛΕ Dolphin swimming to left, within a raised partly-open curving band, bordered on each side by dots. Rev. Same type and border, incuse, to right.

(From the Evans sale, 1898; No. 61.)

This, the earliest of the Zanklaian series, introduces their constant type, which, like that of the Syracusan tetradrachms, would symbolize the city's

maritime situation. A dolphin, emblem of the flowing sea, sports within a sickle-shaped three-quarter circle, the curve of which of course denotes the tongue of land forming the harbor, just as the opening signifies its entrance. We should mark this inscription, which, in the rare nominative, shows that the actual form of the name, as handed down from the Sikels, was Dankle.

But that which excites the liveliest interest in connection with this coin is the fact that nowhere else in Sicily is there a reverse type which presents the incuse copy of its obverse. To find a similar peculiarity, we must return to Magna Graecia, where we have seen, in discussing the examples of this character shown on Plate I, that in the sixth century there existed a commercial league, composed of the leading Achaian cities, whose coinage was uniformly of this incuse pattern, and whose copious issues attest the general wealth and prosperity. Except in the case of Sybaris (No. 7), commerce between Greek cities was carried on for the most part by coasting vessels; and the present coin is clear evidence that Zankle, although a Chalkidic and hence an alien town, was deemed worthy of membership in the powerful Magna Graecian confederation. Her strong situation, commanding the narrowest passage of the dividing strait, must have occasioned this friendly action of the Italiot cities; all, and especially Kroton, eager to grasp a share of that lucrative Etruscan trade which had made Sybaris so wealthy and powerful.

Then, too, the peculiar circumstances of the coin's discovery, which fortunately have been so carefully preserved for us by Mr. Arthur Evans, and described by him at length in the *Numismatic Chronicle* for 1896, give this example an added interest. In the course of 1895 some workmen, who were engaged near modern Messina in constructing a tram line on the Catania road, while blasting rocks found a pot which contained a small hoard of Zanklaian and Naxian coins. Six were of this archaic incuse design, never before even suspected in connection with a Sicilian mint; while the early style of the remaining examples was such as to justify Mr. Evans in assigning for the date of their concealment the year 403, when we have seen the Samian and Milesian refugees so treacherously seizing the city.

Our coin thus strangely preserved, and no less strangely discovered, brings vividly before us the tumultuous scenes of twenty-four centuries ago.

Miletos, "the glory of Ionia," wealthy, populous, magnificent, the last hope of Hellenic freedom in Asia, had fallen; and its more energetic citizens, scorning to bear a foreign yoke, together with some Samians who equally despaired of their country, had as homeless fugitives sailed across the twin seas to hospitable Zankle. What must have been the alarm and consternation of the unsuspecting Zanklaians when these strangers, warmly welcomed as the invited guests of their absent king, straightway commenced the ruthless slaughter of the few warriors left behind to guard the city, and the indis-

criminate seizure of the women and children for their slaves. What scenes of despairing flight and cruel separation must have followed! Was it then that some aged man escaping by night, and finding the pursuit too fierce, or his failing strength too weak for the burden, hid in this rock crevice his little pot filled with the savings of a life of toil? Or was such the deed of some strong young warrior who saw in this concealment just before an impending clash of arms, his one hope for the future fulfillment of his dreams, a happy life of tranquil ease amidst welcome family cares?

Or perhaps some survivor of this first massacre found his need for hurried departure when, as overlord, powerful Hippokrates burst upon the troubled scene, to banish with true tyrannical injustice the outraged king, and to hand over the city formally to his betrayers. Or did this dire extremity arise some few years later when Anaxilas, deceiving and smiting friend and foe alike, seized the city for his own?

None can say; but that he whose fears or hopes were hidden with this hoard never again returned to claim his cherished treasure, is the one thing certain. So too we feel that those were days full of horror and despair, days when shameless greed and treacherous ingratitude formed the ruling motives of men's actions; and when even the most righteous cause was helpless as opposed to possession and unscrupulous power. Such is the illuminating glimpse into a dim and distant past which this long-forgotten relic of its ancient life affords the least imaginative student.

158. Drachm, wt. 89 grs. B. C. 500-493. (Pl. XV: 2.) Obv. ΔANK Dolphin swimming to left, within a raised partly-open curving band, on which are four square projections; border of dots. Rev. Incuse key pattern, within which, a scallop shell.

(From the Evans sale, 1898; No. 62.)

159. Drachm, wt. 91 grs. B. C. 500-493. (Pl. XV: 3.) Obv. ΔANKAE Similar to last, but without projections. Rev. Similar to last.

While these coins present the same general type of Zankle for their obverse, the former example shows a variation worthy of careful attention. On the curved band symbolizing the projecting tongue of land are four rectangular protuberances, in which Mr. Evans finds representations of the four forts which guarded the harbor; each fort being the special charge and privilege of one of the four tribes into which from their varied origin the city was divided. The reverse figure is probably made thus intricate without any peculiar meaning except as regards its shell, always a symbol of the sea's proximity.

The last example shows the "sickle" in its plainest form, and it is of pieces after this pattern that the usual and rather copious coinage of Zankle is composed. Examples of the fortification type are more or less rare; while

of the incuse design only the six specimens from this Messina find are known.

We should add that, like other early Chalkidic colonies, Zankle followed in her coin weights the Aiginetic standard, and we thus find the three drachms just considered approximating to the maximum 97 grains of Aigina and the Islands.

MESSANA.

160. Tetradrachm, wt. 267 grs. B. C. 480-420. (Pl. XV: 4.) Obv. Biga of mules walking to right, driven by bearded charioteer, seated; in exergue, olive leaf; border of dots. Rev. $\text{ME}\Xi\Xi\text{ENION}$ Hare running to right; border of dots.

161. Tetradrachm, wt. 266 grs. B. C. 480-420. (Pl. XV: 5.) Obv. $\text{ME}\Xi\Xi\text{ANA}$ Biga of mules walking to right, driven by female charioteer (Messana); border of dots. Rev. $\text{ME}\Xi\Xi\text{ANION}$ Hare running to right; beneath, dolphin to right; border of dots.

(From the Montagu sale, No. 113.)

162. Tetradrachm, wt. 263 grs. B. C. 480-420. (Pl. XV: 6.) Obv. Similar to last, but mules crowned by flying Nike; and in exergue, olive leaf with fruit.

163. Tetradrachm, wt. 262 grs. B. C. 420-396. (Pl. XV: 7.) Obv. Similar to last, but to left, and with Nike crowning charioteer; while in exergue, two dolphins. Rev. $\text{ME}\Xi\Xi\text{ANION}$ Similar to last reverse, but beneath, head of Pan, to right.

164. Tetradrachm, wt. 260 grs. B. C. 420-396. (Pl. XV: 8.) Obv. Similar to last. Rev. $\text{ME}\Xi\Xi\text{ANION}$ in exergue. Hare running to left; above, dove flying to left; beneath, stalk of barley.

(From the Wotoch sale, No. 234.)

We have already confessed to finding a certain amount of obscurity in the precise date and order of those calamitous events which produced a sudden cessation of the old Zanklaian coinage and the adoption of these issues so different in type and fabric; but there seems, as has also been shown in the historical sketch, good authority for attributing such a complete revolution to the doubly treacherous Anaxilas. As tyrant he would ordain for the conquered city this fresh coinage, on which were displayed both of his early Rhegine types: the biga of mules with which he had gained his Olympic victory, and the running hare.

That the mule should ever have been deemed worthy of participation in the great religious contests at Olympia seems to our modern ideas most incongruous; and that the practice was indeed not wholly in harmony with Hellenic sentiment is shown by the fact that for barely more than half a century were such races included among the competitions. While the scornful refusal of Simonides to grant Anaxilas' request, that "the favored of the gods" should commemorate this victory with the customary ode, displays the poet's personal antipathy. And when at last his repugnance had been overcome by an unprecedented fee, it was as "the daughters of storm-footed horses" that the strains of his inspired lyre immortalized the lowly victors, doubtless more accustomed, then as now, to a less heroic if more forcible form of invocation.

Two reasons have been assigned for the presence of the reverse figure, and probably a combination of these influenced both Anaxilas' choice and the long continuance of the type. The hare, as the sacred emblem of the local god Pan, whose head with its goat's horn appears on No. 163, would naturally be chosen as the fitting symbol of the city's religious life ; while on the other hand historians tell us that Anaxilas had from his Italian possessions introduced into the island this animal, so much esteemed as a delicacy by the ancients, and that he wished to record this praiseworthy action on his coinage. At any rate the figure appealed to the popular fancy, and the "Hares" of Messina, though far less numerous, were widely known in the same way as the "Owls" of Athens, or the "Colts" of Corinth.

My position regarding the designation of a coin's obverse and reverse having been so positively stated at the end of article XIII, it may seem that the choice of a simple biga for the obverse of this series of coins shows an inconsistency for which some explanation is due. But we must remember that the Olympic games were primarily a religious function and that a victory would impart even to the lowly *apênê* of mules such a sacred symbolism as to give its type the preference, even if the hare were surely to be considered an emblem of the great god Pan. And when in Nos. 5-8 of the plate a female charioteer appears, it is the nymph Messina, personification of the city, who guides the victorious mules, and by her divine or semi-divine presence gives still greater emphasis to the religious aspect of this type.

The dolphin on No. 161 recalls to our mind the earlier type of the city, with the same significance ; while the clear logic of Mr. Arthur Evans in one of his Sicilian papers guides us amidst the uncertain mazes of vague hypothesis to a new yet natural conclusion regarding the figure of two dolphins plunging together, in the exergues Nos. 163 and 164. In their harmonious action he sees a reference to the alliance between Messina and Syracuse, and to the victory which thus combined they won over the Athenians in the sea-fight of 425. Upon certain coins of Syracuse also (Nos. 87 and 88) we found this device, which undoubtedly had there the same significance, although for want of space our text then contained no comment on either alliance or victory. The continuance of this figure on Messanian issues of a somewhat later period shows, not so much a lasting maritime connection as an unwillingness to alter recognized types.

This latter reverse (No. 164) is evidently modelled after the example examined by Mr. Evans in his paper (*Numismatic Chronicle*, 1896, Plate VIII : 9), and on which he finds a new signature ANAN, which he completes as Ananios. His coin shows these letters in front of the dove, while our example displays, immediately behind the bird, a minute yet clear architectural pattern hardly visible in the reproduction, but which a study of the original plainly shows to be a flowing conventionalized form of these same letters.

Thus for nearly a century we see such issues continuing with little alteration; and throughout these two periods, wherein artistic improvement and at least a striving after perfection are visible in all other coinages of importance, the Messanian types, always so ordinary from an artistic standpoint, remain clear evidence of the low state of culture in this flourishing city. It is hard to realize that the engravers of Nos. 163 and 164 were actual contemporaries of Euainetos, Kimon, and all that wonderful group of artists whose productions at Syracuse, Kamarina and Katane have rightly received our unstinted praise.

165. Drachm, wt. 59 grs. B. C. 420-396. (Plate XV: 9.) Obv. Head of Pelorias to left, wearing wreath of barley leaves, ear-ring and necklace; in front, ΠΕΛΩΡΙΑΣ; border of dots. Rev. Pheraimon, naked but wearing a crested helmet and armed with spear and shield, advancing to right in fighting attitude; around, ΦΕΡΑΙΜΩΝ; on right, Ξ; border of dots.

A few miles north of the city a low point stretching out even further towards the neighboring mainland and forming the real corner of Sicily, bore in early days the name Peloris. Dotted with little salt lakes wherein fish and wild fowl abounded, this sandy cape was always a favorite and profitable haunt of the citizens, who built here a temple to Poseidon; but who evidently considered the spot as sacred above all to the local nymph Pelorias — for so the coins which rescue her from oblivion would have the name.

With like mystical intent, the reverse depicts one of Aiolos' six sons, the fabled hero who, with his brother Androkles, ruled over the whole north coast of Sicily. That Pheraimon was a notable warrior, conquering and holding firmly his domain by force and arms, in those rude days when might was right, is clearly shown by his threatening posture.

The wide artistic influence of Syracusan issues is evident from the similarity in treatment between this head and the Persephone type of Euainetos, whose wonderful dekadrachms were undoubtedly, from this time on, exciting the admiration of more and more distant portions of the Greek world.

[To be continued.]

A SILVER COINAGE FOR PANAMA.

THE Government of Panama, in accordance with a suggestion of the Canal Commission and in compliance with the requests of the local bankers, has decided to coin one million silver pesos. It is believed that this step will relieve the demand for silver currency, which has arisen from the influx of workmen on the canal, and the increased business activity consequent thereon. These coins, it is understood, will be struck by the United States Mint for the young Republic; the design has not yet been announced, if indeed it has yet been determined.

UNDESCRIBED VERNONS.

WE are indebted to Mr. Benjamin Betts, of Brooklyn, N. Y., for descriptions of two Vernon Medals which do not appear in Mr. C. Wyllys Betts's "Historical Medals of America." To the descriptions we add a brief note on the number of obverse and reverse dies of this interesting series. — EDS.

The first to be mentioned is somewhat similar to B. 245, but there are variations in both obverse and reverse dies; for the purpose of distinguishing this from the others it may be styled 245*a*.

Obverse. Legend, VICE · ADMIRAL · VERNON · NON · DORMIT · QUI · VINCIT (The Latin words signifying "He who conquers does not sleep.") Admiral Vernon is shown in something more than half-length, in the naval uniform of the period, but the head bare; the body three-quarters to observer's left, the head facing; he holds the usual staff, pointing obliquely upwards, in his left hand; his right hand, extended, is seen in front of and near the muzzle of a cannon, placed obliquely upward at the left, and nearly parallel with the staff; the sea in the background, on which a ship with high, round stern is seen above the mouth of the cannon, and sailing to the left. There is no exergue, but on the cannon, in three lines, separated by encircling bands, are 17 | 39 | T M. These letters are no doubt the initials of the die-cutter; those on Betts 245 are usually read I M, and occur again on Betts 291, where they are also given as I M. On this piece they seem quite clearly to be T M. This engraver has not been certainly identified. The date is that of the battle, and the metal was probably struck in 1740 or later. It will be seen, on comparison, that among other differences on this obverse, the figure turns to the left, not the right (unless, which is not stated in Betts 245, "three-quarters right" means to *his* and not observer's right); the words, date, etc., given in Betts as in exergue, are on this partly in the legend and partly on the gun.

The device of the reverse die is of the same general design as that of 245 and obverse of 246, but there is no exergue, and THE before DUKE OF ARGYLE is lacking; the latter words are on a ribbon at the feet of the duke, close to the rim and conforming thereto.

For the purpose of completing the description, it may be noted that the duke is represented standing, nearly facing, but the body three-quarters turned to the right; he wears robes and the Order chain of the Garter, and his left hand rests upon a fluted column at the right; behind him are the British standards and a trophy of arms. Legend, IN · HUNC · INTUENS · CLARUS · ESTO (Observing this man, be thou also renowned.) Copper; size 26 (40 mm.). In the Benjamin Betts collection; somewhat corroded, and, like most of the Vernons, in poor condition, but the differences as described are clearly to be distinguished. No description of this piece having been found up to the present time, it is presumably one of the rarest of the series.

The figure on the reverse, though no name is given, is no doubt intended for the Duke of Argyle, who, with Vernon, was a prominent opponent of Walpole and his ministry, and thus the combination throws some light on the approximate date of its issue. Sir Robert Walpole, who is satirized on several Vernon medals, went from the House of Commons to the Lords in February, 1742; he had been forced into the war with Spain against his judgment, because of the popular clamor, and his opposition to it made him — especially after the victory of Vernon at Porto Bello — extremely unpopular. It seems probable, therefore, that this piece was struck in the latter part of 1740 or in 1741, and with the weight of evidence apparently in favor of the latter date, since Vernon and his fleet were busy with the Spanish at Fort Chagre, Carthage, and Cuba, until July, 1741.

It is difficult, and probably impossible, to decide with certainty the dates of either of the Argyle-Vernon medals; one with NO PENTIONER on a ribbon, below a figure of the duke, on the obverse, and the reverse showing the prince of darkness leading Sir Robert Walpole to the infernal regions, may allude to the resignation of his office by the latter, and his entrance to the House of Lords with the title of Earl of Orford, granted by the King when Sir Robert ceased to be Prime Minister. If this conjecture proves to be correct, the period of the Argyle medals was not much later than the spring of 1742, nor earlier than the summer of 1741.

Another Vernon medal which is known to have been in Mr. C. Wylls Betts's cabinet, but for some unknown reason was not described by him, may be called 272 *a*. This piece was at one time in the Benjamin Betts collection, and because it was so curious he took pains to keep a description of it. The obverse and reverse were alike, and agree with the cut on page 309 of Betts, but it had a legend in script, reading PORTO BELLO: URBS: AD: VERNONO: CLASSIS: ANGLICANO: PRAEFECTO: NAVIBUS: SEX: OPPUGNATA: 22: NOV. DIES 1739: (The city of Porto Bello captured by Adm. Vernon, the English commander, with six ships, the 22d day of Nov., 1739.) This legend is closely similar to that on the obverse of Betts 274, but differs from that, as there printed, in three instances, and also from that in *Medallic Illustrations* (Geo. II, 137) in the punctuation, etc.

The number of Vernon medals is quite uncertain, but there is no doubt that the descriptions thus far printed do not by any means cover them all. The late Mr. Appleton numbered and described 75; in *Medallic Illustrations* 97 are given (see Betts, p. 94); Betts described upwards of 160, but a few are so closely alike that it is generally supposed some of these were restrikes after the worn dies had been retouched, — an opinion suggested in his work, which, it will be remembered, he did not live to carry to final completion. Several others, not in Betts or other authorities, have been described in the *Journal* since his work appeared. In Mr. Benjamin Betts's cabinet, as he informs us, there exist 108 varieties, made up of 62 obverses and about 50 reverses, sufficiently dissimilar to show them to be the products of different dies. Among them are several that *seem* to be entirely unedited, but this is difficult to be

determined with certainty without a very close examination, which he has thus far been unable to give.

Mr. Betts is so well known as a student and collector of the earlier medals relating to America that the descriptions he has given us, after a long silence, will be welcomed by all our readers. We long ago expressed the hope that he would give us the story of the Law series, with which he is no doubt more familiar than any other collector, having for many years made it a favorite study, and possessing, we believe, a fine collection of these curious medals. This hope we still cherish. — Eds.

THE 1804 DOLLAR.

SINCE my articles on the 1804 Dollar appeared in the *Journal*,— one in April, 1887, and the other in April, 1891,— researches in connection with these pieces have entirely upset the former theories entertained respecting them. No one now believes that they were coined in 1804. I must therefore repudiate all that I said in these articles about originals and restrikes.

My article published in the *Journal* of July, 1897, showed that the beading upon the 1804 Dollar was the same as that on the Dollar of 1836, then first used, and totally different from the radiated lines on the Dollars issued from 1794 to 1803, and was conclusive evidence that the 1804 Dollars were all struck after 1836.

Inasmuch as the existence of an 1804 Dollar was not known until an engraving of one appeared in 1842 in Eckfeldt and Dubois' book on coins, the inference is that the 1804 Dollar which Mr. Stickney saw in the United States Mint in 1843, together with the one he received from the Mint at that time (both uncirculated), were recently struck from the die,— probably in 1840 or 1841.

It may be well to repeat here, what has already been stated in the *Journal*, the circumstances attending the subsequent appearance of the 1804 Dollars, consecutively.

In 1843 Mr. Stickney obtained his Dollar from the Mint; in 1845 the Parmelee Dollar was received from the Mint by a lady; and about 1846 Dr. Spiers got his Dollar in Philadelphia. As this piece was struck in base-metal and has a plain edge, I am inclined to think that it is a trial-piece, and probably the first impression from the die. About 1850 the Mickley Dollar was received on deposit in a bank in Philadelphia; in 1865 the Cohen Dollar made its appearance over an exchange office in Richmond; in 1875 the Berg Dollar turned up in Vienna; the Davis Dollar and the Adams Dollar came to light in 1877, in Philadelphia, through the hands of Mr. Haseltine, a dealer in coins in that city; the Dexter Dollar appeared in 1884 in Berlin; the Linderman Dollar was sold with his coins in 1888, doubtless having been in his possession many years; and last, the Rosenthal Dollar made its appearance in 1893 in Alexandria, Va.

A number of pieces were surreptitiously struck from the dies in the year 1858 by some of the employees in the Mint, without the collar, and therefore having plain edges. These were recalled by the Mint officials, and it is asserted that all were destroyed but one, which the Mint retained.

It is evident that the 1804 Dollars were struck at different times, from the varied relative positions of obverse and reverse. Of the seven of which I have impressions, two have the same relative position; two differing from these in position, correspond with each other, but have different reverses; the position of the others all differ. The dies of two reverses were used, — one for the Spiers, Davis, and Rosenthal Dollars, which has greater space between the words STATES OF than the other, which was used for the Mickley, Cohen, Parmelee and Dexter Dollars.

A revised list of the 1804 Dollars is given below, stating the pedigree of each piece, and arranged in the chronological order of their appearance.

I. MINT DOLLAR.

In the cabinet of the U. S. Mint in Philadelphia, since 1840 or 1841.

II. THE STICKNEY DOLLAR.

Received by Mr. Matthew A. Stickney, of Salem, in 1843 from the Mint, in exchange for "*Immune Columbia*" in gold, and other coins. He died in 1894. It is still in possession of his family.

III. THE PARMELEE DOLLAR.

An old lady obtained this Dollar about 1845 from the Mint, and sold it in 1868 to Mr. E. H. Sanford. At the sale of his collection in 1874, Mr. L. G. Parmelee, of Boston, bought it for \$700. When Mr. Parmelee's coins were sold in 1890, it was purchased by Mr. Byron Reed, of Omaha, for \$570. It is reported that it is now owned by the City of Omaha.

IV. THE SPIERS DOLLAR.

Obtained in Philadelphia about the year 1846 by Charles Spiers, M. D., when he was a medical student. He presented it to the "Society of California Pioneers" previous to the year 1885, and it is lodged for safe-keeping in the U. S. Mint in San Francisco. The piece has a plain edge, and weighs 46 grains less than the proper weight of the early American Dollars. Its composition is a combination of tin and copper, the former largely predominating, and it is plated with silver.

V. THE MICKLEY DOLLAR.

This Dollar was received on deposit by the Bank of Pennsylvania, Philadelphia, somewhere about the year 1850. The teller who received it was Mr. Henry C. Young, afterwards cashier of the Commonwealth Bank, Philadelphia. Mr. Joseph J. Mickley, of Philadelphia, obtained it from the Bank, and at the sale of his coins in 1867 it was bought by Mr. W. A. Lilliendahl for \$750. He sold it to Mr. Edward Cogan; and from him it passed to Mr. William S. Appleton, of Boston, in exchange for duplicates

of coins from his collection valued at about \$1,000. Mr. Appleton died in 1903. The Dollar is still in the hands of his executors, but with his other American pieces is shortly to be given to the cabinet of the Massachusetts Historical Society, in accordance with the provisions of his will.

VI. MINT DOLLAR.

In the cabinet of the U. S. Mint in Philadelphia. Struck from the dies in 1858; has a plain edge.

VII. THE COHEN DOLLAR.

In 1865 this Dollar was received over the counter in an exchange office in Richmond, kept by Mr. Edward Cohen, afterwards president of the City Bank of Richmond. It passed from him to his uncle, Colonel M. J. Cohen, of Baltimore. At the sale of his coins in 1875, it was purchased by Mr. Henry S. Adams, of Boston, for \$325. At the sale of Mr. Adams's collection in 1876, Mr. L. G. Parmelee, of Boston, bought it for \$500. Mr. H. G. Sampson obtained it from him, and sold it in 1878 to Mr. William B. Wetmore, of New York, for \$625, in whose possession it still remains.

VIII. THE BERG DOLLAR.

Mr. O. H. Berg, of Baltimore, obtained this Dollar in 1875 from Kach & Co., of Vienna. When Mr. Berg's collection of coins was sold in 1883, it was purchased by Mr. Thomas H. Garrett, of Baltimore, for \$740. It remains in possession of Mr. Garrett's estate.

IX. THE DAVIS DOLLAR.

In 1877 Mr. Haseltine, of Philadelphia, sold this piece to Mr. R. Coulton Davis, of Philadelphia. In 1883 Mr. Haseltine re-purchased it and sold it to Mr. George M. Klein, of Vicksburg, for \$1,200. At the sale of his coins in 1888, it brought \$660. Mr. John M. Hale, of Phillipsburg, Pa., obtained it in 1889 for about \$850. Mr. Hale died in 1897. The piece is retained by the family.

X. THE ADAMS DOLLAR.

Mr. Phineas Adams, of Manchester, N. H., paid Mr. Haseltine, of Philadelphia, \$550 for this Dollar about the year 1877. He sold it to Mr. Henry Ahlborn, of Boston, from whom it passed to Mr. J. P. Lyman, of Boston, with a full set of American Dollars, for \$1,800. Mr. Lyman is dead, but his coins remain in the hands of the family.

XI. THE DEXTER DOLLAR.

In 1884 Messrs. S. H. & H. Chapman bought this Dollar at a coin sale of Adolph Weyl in Berlin. At Chapmans' sale in 1885, it was purchased by Mr. J. B. Dexter, of Denver, for \$1,000. Mr. R. G. Parvin obtained it in 1902, from whom Mr. H. G. Brown, of Portland, Oregon, bought it in 1903, — it is said for \$1,500. At the sale of his collection of coins in 1904, it was purchased by Mr. W. F. Dunham, of Chicago, for \$1,100, who is the present owner.

XII. THE LINDERMAN DOLLAR.

Dr. Henry R. Linderman was employed at the Mint in Philadelphia, from 1853 to 1879, in the various offices of clerk, director of the Mint, and superintendent of

all the Mints and Assay offices. Doubtless this Dollar was in his possession for many years. After his death, at the sale of his collection of coins in 1888, it brought \$470, and became the property of Mr. James Ten Eyck, of Albany, who still owns it.

XIII. THE ROSENTHAL DOLLAR.

The existence of this Dollar was first made public in 1893, when it came into the possession of Messrs. Joseph Rosenthal's Sons in Philadelphia, who give its history as follows: A colored man living in Alexandria, Va., owned it many years; his son sold it for \$100 to a gentleman in Alexandria, from whom it passed to Messrs. Rosenthal in 1893, in payment of a debt. Mr. James W. Elsworth, of Chicago, purchased it from them in 1894, and is the present owner.

Brooklyn, N. Y., April, 1905.

JOHN A. NEXSEN.

COINAGE IN CHINA.

IN spite of the obstinate adherence of the Chinese to traditional customs that have come down to them from remote antiquity, Western ideas are making progress even in their coinage, though the movement is very slow. There is perhaps nothing in China that has remained so immovable for centuries as their devotion to the use of the famous "cash," and any effort to displace it by substituting a coin of greater value involves results that are not always evident to those who have not studied the subject. When it is remembered that this ancient coin, intrinsically worth double our cent,—which is in fact only token money,—has a circulating value of only one-twentieth of a cent, and yet is the popular currency of millions of people; and when one realizes that "the men who now support a family in comparative comfort on twelve cents a day, will find themselves reduced to the level of a bare subsistence, if they must carry cents and not mills in their pockets," we begin to get a glimpse of the difficulties involved in the introduction of more valuable coins which shall displace the cash. Some of these difficulties are discussed in a report by Mr. H. B. Morse, statistical secretary of the Imperial Maritime Customs Service of China. In this report he inquires if the country is prepared for this change, and if Chinese industries are ready to provide a living wage in cents for the man who is now paid in mills; and while recognizing the gradual movement toward the use of a popular coin of larger denomination, he is apprehensive of the distress and trouble which will result from its introduction.

In view of this opinion from one whose experience and study of the subject gives weight to his words, it is not surprising to learn that the coinage of silver pieces, approximating in value to those suggested by the International Exchange Commission, has been postponed, and the result of the visit of Prof. Jones, of Cornell University, has not been what its promoters hoped

would be the case. From reports received at the United States Treasury Department, it is evident that, as in the past,

The Chinese are still adverse to change, and any reform must come in the most cautious way. With the Jenks proposal no responsible minister seemed to be willing, or if willing, to be able to take the necessary steps to put it into practical operation. Nor was this wholly unreasonable. They know their own countrymen, and understand that the most essential reforms can be prevented by a few ignorant or prejudiced obstructionists, who have it in their power to misrepresent affairs and so to alarm the imperial government by arousing fear of widespread rebellion. One of the most influential viceroys boldly assailed Professor Jenks's scheme in a memorial to the throne, and secured an edict authorizing him to make trial for one year of a silver coinage in one-tael pieces and fractions thereof, to be circulated at first in his own viceroyalty, and if successful there, to be generally adopted throughout the empire. Professor Jenks's work, the report says, may bear fruit in the future. It was the intention of the imperial authorities to coin imperial dollars at the new mint just completed at Tientsin, but an edict was finally issued forbidding this, and the new mint, which is said by the American in charge of the machinery to be larger and better equipped than any mint in the United States, will now be used for coining these copper cents which are slowly displacing the popular "cash," long the standard of everyday transactions, and which ostensibly equal in value ten of these "cash."

Statistics available from the mints at Tientsin, Wuchang, Foochow and Canton, show that in 1904 there were struck by these mints four million, lacking only about 2,000 twenty-cash pieces; of the ten-cash, the enormous number of 371,916,350, and 1,077,120 of the one-cash in brass. In the ratio of ten to one established between these two coins, the "cent" is overvalued, and so is likely to drive the "cash" out of existence.

We may get some light on the conditions involved, from Japan, where there exists to-day a somewhat similar state of affairs to that which, it is apprehended, will arise in China if the plans of the reformers are carried out. Mr. Kilchi Kaneko, a "Japanese Socialist," tells us that

The condition of the working men in Japan is a most miserable one. They are working generally twelve hours a day, and sometimes fifteen hours. Ordinary workmen receive from twelve to twenty sen (ten to twenty cents) a day; skilled laborers from thirty to forty sen; girls earn from ten to twenty sen, and children only a few sen per day. Even skilled mechanics receive but fifty sen per day; Japanese policemen get only twelve yen per month. Carpenters earn seventy-five sen per day.

While the wages of the laborers in each nation are substantially the same, if these statements are true, the difference between the two countries lies in the fact that at present the Chinese workman can make out to live with comparative comfort on such a meagre income; but the necessities of life in Japan, cheap and abundant as they are claimed to be, have yet advanced in so great a degree that the Japanese workman can no longer enjoy them. The boasted results of Western civilization have not brought unmixed happiness to the land of the Mikado.

R.

THE MONTREAL INDIAN MEDAL.

[A CONSIDERATION OF THE REV. DR. W. M. BEAUCHAMP'S THEORY AS TO ITS PROBABLE DATE.]

IN 1883, I wrote a paper under the above title, for the twenty-fifth anniversary of the American Numismatic and Archaeological Society. In this paper, which appeared in the Society's transactions for that year as well as in this *Journal*,¹ I claimed the Montreal Indian Medal to have been the one presented at Oswego, in July, 1761, by Sir William Johnson to the Indian chiefs who were present with him at the capitulation of Montreal in 1760, — classing it, in fact, as a Conquest Medal, with reasons therefor.

This classification remained undisputed until 1903, when the Rev. W. M. Beauchamp, S. T. D., in a monograph on the metallic ornaments of the New York Indians, stated that "a very interesting series of medals was expressly designed for Indian use, *but the exact date is in question*."² He then quotes the description of the medal as it appears in Leroux.³ For convenience I repeat the description of the piece as given in the *Journal* from the example in my collection: — *Obv.* MONTREAL; DCF in exergue stamped in a sunken ellipse. A view of a walled town with a body of water in the foreground, into which a small stream flows. There are five church spires ranged along the middle of the town, and a flag displaying St. George's cross to the right. *Rev.* Plain. ONONDAGOS engraved in capitals across the field, and the name *Tekahonwaghse* in script letters at the top. Some one has at a later time, scratched across the lower part, with a sharp-pointed instrument, in three lines, *Taken from an Indian | chief in the AMERICAN | WAR 1761*. Size 45 mm.

In this most learned and exhaustive monograph, the Rev. Dr. Beauchamp describes and illustrates, among others, the reverses of five of the Montreal Indian Medals, with many historical notes and references to the Indian chiefs whose names they bear.⁴ Further, after quoting a number of arguments upholding my theory, from a letter I wrote him when I learned that he intended to combat it, he continues: "All of Mr. McLachlan's arguments have been stated, and due weight given to them and to the rank of their author, from whom the writer *is compelled to differ*, though with some hesitation."⁵ In another place he states: "Thus, while it would be unwise to say that the true date is not 1761, there is but a presumption in favor of that date."⁶ From these and other inferences throughout the eight pages devoted to this matter, we gather that Dr. Beauchamp is firmly convinced that the Montreal Indian Medal was issued during the War of Independence of the United States.

Dr. Beauchamp's arguments in favor of his theory may be briefly stated as follows: 1st. It is not proved that the medal was made in New York; Montreal, at both dates, had the best of silversmiths. 2nd. If made in New York then, the city was in British hands during the greater part of the latter period. 3rd. Two medals relating to the conquest, inscribed CANADA SUBDUED and THE CONQUEST OF CANADA COMPLETED, respectively, may have been given by Johnson in 1761. 4th. The inscription AMERICAN WAR 1761 scratched on the reverse of one of the medals, is an evident error, as there was no American war at that time. It should be 1781. 5th. The

¹ Vol. XVIII, pp. 84, *et seq.*

² New York State Museum Bulletin 73, page 58. Albany, 1903.

³ Le Medaillier du Canada, page 157.

⁴ Museum Bulletin 73, pages 58-64, plates 26 and 33.

⁵ *Ibid.*, page 60.

⁶ *Ibid.*, page 60.

spelling ONONDAGOS is not that of Johnson but of a later period. 6th. It is impossible that Johnson could have the twenty-three medals he mentions, all ready engraved for distribution at the time stated. 7th. Some of the names occurring on the medals are attached to land treaties entered into with the State of New York. 8th. Johnson mentions that there were several medals for Oneida chiefs, but none of the Montreal medals are inscribed with the name of this tribe, while none of its members took the part of the British against the United States.

In taking up these arguments in detail, I shall try and show that none are strongly favorable to the War of Independence theory.

1st. As to the medal not having been made in New York. As the Montreal Indian Medal and the New York Peace Medal¹ both bear the same maker's initials, we can safely conclude that they were both made in the same city. Now it does not seem likely that in 1764² the commander-in-chief of the British forces in North America, whose headquarters were at New York, would order a New York medal from Montreal, then just ceded to Britain, and whose people were practically foreigners in language and customs.

2nd. Although New York was in the hands of the British during the greater part of the War of Independence, the communications between it and Canada were so interrupted as to make it unsafe for the conveyance of packages of value. Then the route by sea being almost as long as that to England, where much better medals could be secured, it is altogether unlikely that any medals for distribution among the Indians were made in New York during the Revolution. To this I may add that the view of Montreal on the medal is so different from its actual appearance, as was shown in my paper in the *Journal*,³ that it is difficult to believe the piece could have been made by an engraver of that city, of sufficient standing to receive such an order; while on the other hand, the initials it bears, as has been shown in various instances, are found on medals, etc., the attribution of which to a New York workman has not been disputed to my recollection, although his name has not yet been discovered, and which seems to be confirmed by the association of "N. YORK" with D C F on the Peace Medal of 1764. (See Betts, 510).

3rd. The two Conquest Medals mentioned by Dr. Beauchamp as likely to have been the ones distributed by Johnson, were struck by the "Society for Promoting Arts and Commerce," for a very different purpose. As far as I have been able to ascertain, no impression of either of these medals can be traced to Indian ownership, while all known examples among Canadian or United States collectors have come from England.

4th. Even if the date 1761, scratched on one of the medals, should be proved wrong, and 1781 substituted, that would not be presumptive evidence against the conquest dating; whereas, if correct, it would be incontrovertible evidence in its favor.

5th. Spelling of Indian names in those days was governed by no established rules. Hence we may conclude that the official superintending the making of the medal saw no wrong in substituting his own spelling of the names for that of Johnson's, or, what is more likely, allowed the engraver to follow his own sweet will. To whom shall we attribute the evident error on the medals bearing the name MOHICAN? It appears to have been that of the engraver. Then why not attribute the difference in the spelling of ONONDAGOS to him also?

¹ American Colonial History Illustrated by Contemporary Medals. See Nos. 509, 510, and foot-note, page 227. Betts, New York, 1894.

² This is the date on the "New York Peace Medal."

³ See p. 86 of the article cited.

6th. Johnson was Indian Commissioner, and his intimate intercourse with the Iroquois no doubt led to personal relationship with most if not all the chiefs. There does not seem to be any difficulty about his sending to General Amherst a list of the names of those chiefs who accompanied him to Montreal, when asking that medals should be given them, or having the medals ready for delivery nine months later.

7th. It is a theory much more worthy of belief that a number of young warrior chiefs, who were awarded medals for a campaign in 1760, should, thirty or forty years later, enter into land treaties with the State of New York, than that loyalist chiefs of the War of Independence, after the treatment meted out to such by the United States, should have any lands in New York to sign away.

8th. To the point that none of the Oneida medals mentioned by Johnson exist, it may be answered, that, as is recorded, when Johnson called the chiefs of that tribe together, none of those entitled to the medals were present, and there is no record of a later distribution. Even if presented afterwards, we can safely conclude that chiefs who neglected to come when first called did not consider the medals worthy of preservation, and exchanged them for fire-water.

A strong piece of evidence in favor of the 1761 date — in which Dr. Beauchamp unwittingly concurs when he classes the medal as a metallic ornament of the New York State Indians — is the fact that nearly all existing specimens have come from that State. The only exception is the one from London, England, which is accounted for by the visit of the recipient to that city. Had the medals been given for participation on the side of the British in the War of Independence, a description of them would have been out of place in Dr. Beauchamp's work, as they would have pertained to Canadian Indians exclusively.

Still, Dr. Beauchamp's claim might have some foundation were there no British Indian Medal that could be properly assigned to the War of Independence. Now, not only do numerous examples exist of such a medal, but some are accompanied by documents fixing their connection with that period. In one of these documents it is stated that the "great medal" was given at Montreal in 1778 to the great chief who is named therein, for "fidelity, zeal and attachment."¹ There can be no dispute about the identity of this medal, as it is described as "great," that is, three inches in diameter. There were also smaller medals, of two sizes, of the same design, for sub-chiefs. There is only one size of the Montreal medal. These medals, which bear a portrait of George III, are found among the Indians of Canada and the West as far as British influence extended at that time, being especially plentiful among the loyalist Iroquois and the numerous tribes of Michigan and Wisconsin, while none occur among the New York State Indians.

In conclusion, let me repeat that no other medal is known which will fit in with that given by Johnson; that no Indian incident connected with the War of Independence centres around Montreal except the great meeting of Western tribes in 1778, when Haldimand presented the "great medal." It is altogether unlikely that two medals of different design and place of manufacture would be presented on the same occasion. Therefore, notwithstanding Dr. Beauchamp's arguments, we are fully convinced that the Montreal Indian Medal should be dated from the conquest.

R. W. M^CLACHLAN.

¹ See "The Fourteenth Annual Report of the Bureau of Ethnology," Washington, 1896, part I, plate III, page 45; also in this *Journal*, Vol. XXXI, page 8.

MEDALS OF THE GRAND ARMY.

XXI.

(Continued from p. 70. Vol. XXXIX.)

108. Obverse, Seal of the District of Columbia, similar to that on the medal struck for the 26th National Encampment (see *Journal*, XXXVII: p. 82), but the motto JUSTITIA, etc., is lacking. Legend, DEPARTMENT OF THE POTOMAC G. A. R. In exergue, in two lines, WASHINGTON | D. C. Reverse, Within a wreath of laurel, open at the top, the stems united at the base and tied with a bow of ribbon, is the circular device and motto of the Grand Army as already described, — a sailor and soldier clasping hands before Columbia, with the usual accessories. No legend. Edge ring, red ribbon on which are two pioneer's axes crossed in saltire, stamped in gold. Bar, oblong, lettered WASHINGTON; a semi-circle of rays above with 1892. Reverse, Plain. Copper, bronzed. Size, 21 nearly. Length of bar, 24.

109. Planchet in the form of a Greek cross, the badge of the Sixth Army Corps. Obverse, Plain, with bevelled edges; no inscription. Reverse, On the upper bar, 1862, and on the lower bar, 1865. Edge ring and ribbon of red, white and blue. Bar, Oblong, with an inscription in three lines: ASSOCIATE SURVIVORS | 6TH ARMY CORPS | WASHINGTON, D. C. 1893 On its top in a semi-circular tablet is a shell, the point upwards, and surrounded by rays; a small floral ornament at the junction of the ends of the semi-circle with the oblong. Copper, bronzed. Size 22. Length of bar, 24. This is rare, only 100 impressions having been struck.

110. Obverse, A combination of the badges of the several corps of the Army of the Cumberland; a five-pointed star, filled with dots, the emblem of the Twentieth Corps; on its centre an equilateral triangle, the badge of the Fourth Corps, and in the centre of the last an acorn, the point upward, — that of the Fourteenth Corps. This device forms the badge of the Society of the Army of the Cumberland. (See obverse of No. 37, *Journal*, XXXVII: p. 120.) No legend. Reverse, Inscription in seven lines, the first three curving downward from the upper rim, the fourth horizontal, and the others curving in the opposite direction to the first three. SOUVENIR 1889 | CHICK-AMAUGA | WAUHATCHIE | CHATTANOOGA | LOOKOUT MOUNTAIN | MISSION RIDGE | ARMY OF THE CUMBERLAND It is hardly necessary to say that the names are those of five brilliant actions in which the Army was engaged. Edge ring, red ribbon. Bar, An oblong tablet on which CHATTANOOGA (the place of meeting), surmounting a circular tablet, on the upper part is SEPT and on the lower, 1889 The portions of the circle which are not covered by the central tablet are filled with perpendicular lines. Reverse, Plain. Copper, bronzed. Size 20. Length of bar, 24. Struck for the nineteenth Reunion of the Society.

111. Obverse, On the field is a view of an hexagonal building, placed on a glacis and having four casemates on each face; from the centre of the roof rises a superstructure, its faces pierced with loop-holes for riflemen, and from its top the national flag is flying. Legend, above, in two lines, curving to the edge, • RAILROAD DEFENCE • | BLOCK HOUSE | the last two words separated by the flag-staff; and below, completing the circle, ARMY OF THE CUMBERLAND Under the glacis 1864 Edge ring, and a ribbon of red, white and blue. Bar, Oblong, lettered 115TH O. V. I. (Ohio Vol. Inf'y.) Copper, bronzed. Size 20. Length of bar, 24.

112. Obverse, Clothed bust, in citizen's dress, in profile to left, of Gen. John Palmer, who was Commander-in-chief of the G. A. R. in 1892. No name or place of issue appears on the medal, which, as already mentioned, is not uncommon on the series under notice, and greatly detracts from its historic value to the general collector. Indeed, aside from the information given in these papers, which has in many cases been obtained from the engraver of the dies, it would be impossible for any student of these pieces — a series unique in the numismatic annals of any country — to find anywhere in print the desired information. Legend, above, ALBANY N. Y. BATTALION G. A. R. and below, completing the circle, ESCORT TO COM'DR IN CHIEF The legend is on a slightly raised and deadened circle, separated from the field by small dots. Reverse, Plain, for engraving, but with a milled edge. Edge ring, buff ribbon and bar, as on 108. Copper, bronzed. Size 24; length of bar, 24. If the bar were removed, it would be almost impossible to identify this medal.

113. Obverse, Clothed bust, in citizen's dress, nearly in profile to right, but slightly turned towards the observer, of Albert D. Shaw, whose name appears beneath, in the legend. Legend, • DEPARTMENT COMMANDER • (and the name). The legend is on a slightly raised border, separated by a circle from the field. Reverse, The device of the Grand Army — Columbia, a sailor, soldier, etc., as heretofore described, but on a larger scale than usual, so that the flags, the eagle behind the sailor, and the figures of the children are all clearly brought out. The usual motto, GRAND • ARMY • etc., on a narrow and deadened circle, surrounds the device, outside of which is the legend, WITH COMPLIMENTS OF THE CITIZENS OF UTICA, N. Y. ★ Clasp and ring, white ribbon and double bar. On the upper bar, which has an ornate top and floreated ends, is the inscription in three lines, G. A. R. | 34TH ANNUAL ENCAMPMENT | UTICA, N. Y. The lower bar has curving ends, and is lettered in two lines, SOUVENIR | 1900. Copper, bronzed. Size 22. Length of upper bar, 26; of lower bar, 24.

114. A circular planchet, nearly surrounded by a wreath of laurel, the leaves being cut to their outer edges, giving an irregular outline; a bow of ribbon ties the branches at the base. Obverse, Bust of John S. Koster, in uniform, nearly facing, but slightly turning to observer's right. Legend, above, DEP'T. OF N. Y. G • A • R and below, completing the circle, • ROCHESTER, JUNE 14-15-'04 • Reverse, Plain, save that the name of the makers appears in very small letters, in two lines, curving in opposite directions, THE WHITEHEAD & HOAG CO. | NEWARK, N. J. Two edge rings and chains unite it to three bars, also united to each other by chains; the upper bar is surmounted by a semicircle on which is a radiated eagle with expanded wings; this bar has ornate ends and is lettered DELEGATE; the other two bars are oblong, suggestive of "shoulder-straps," the central one lettered 38TH ANNUAL and the other ENCAMPMENT A red ribbon falls behind the medal from the upper bar. Copper, bronzed, dead finish. Size of medal, 24; length of upper bar, 24, and of the others, 21. The workmanship of this piece is not up to the standard of those above described, and the name of the Commander does not appear on the medal; it may not have been an official issue, as those we have seen have an advertisement pasted on the back of the ribbon.

115. Planchet cut to the outline of a large portrait bust of Gen. John C. Black; he is represented in citizen's dress, the head bare, the face nearly in profile to the right. On the truncation, in small letters, S. D. CHILDS & CO. CHICAGO; beneath, at each of the lower corners, are rings which support the word STAFF, the letters also

cut out and united by a long and narrow bar, on which NATIONAL. Reverse, Plain. A curious effect is given by a ring on the top of the head, by which it is linked to an ornate bar of irregular outline; on its centre, the device of the Grand Army in its lettered circle; BOSTON on a ribbon above, and AUG. on the left, 1904 on the right, in an oblong tablet partly concealed by the circle. Struck for the National Encampment held at Boston in 1904. Again there is nothing to show who is represented. Copper, finished in light bronze. Greatest length, 36; width, 32. Length of bar, 34.

C. P. NICHOLS.

Springfield, June, 1905.

MEDAL OF PRES. ROOSEVELT.

A FINE medal has recently been struck in Philadelphia in honor of Pres. Roosevelt. The medal is solid bronze (not copper), and its design departs somewhat from the conventional style of previous medals, in that the milling is very slightly raised above the field,—so slightly as to be hardly perceptible,—both on the obverse and reverse; the general effect produced is quite similar to some of the recent French medals, and in many respects is a great advance on all previous issues by American medallists, save perhaps the later ones published by the American Numismatic and Archaeological Society.

The obverse shows a portrait of the President, in citizen's dress, and in profile to the left; THEODORE on the left, ROOSEVELT on the right. The reverse has two branches, combined or interlaced, one of oak, the other of olive, extending from the base, upward, to the right; the stems are tied with a ribbon, one end floating upward, the other falling to the edge of the piece. On the field at the left, the inscription in six lines, INAUGURATED | PRESIDENT | OF THE | UNITED STATES | MARCH 4 | 1905. Near the lower left edge, in very small letters, JOS. K. DAVIDSON'S and separated by the ribbon from the preceding, SONS

This well-executed piece is the first we have seen from the new firm, and we congratulate them on having achieved a marked improvement over the ordinary medals of the last decade. Its size is 28, and the weight nearly two ounces.

AGAWAM.

A NELSON MEDAL.

AFTER the victory over the French fleet won by Admiral Lord Nelson, in Aboukir Bay, August, 1798, known as the "Battle of the Nile," the British Government presented him with a gold medal commemorating the action. In the course of time this fell into the hands of Sir Richard H. Wyatt, and was highly valued by him. At the recent sale of his art treasures at Grosvenor Place, London, this medal was sold for \$720 (£145).

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXIX, page 77.]

THE following new medals belong with previous sections.

IV. SOUTH AMERICA. B. 3. *Medical Societies.*

Santiago, Chile. Hygienic Exposition, 1901.

2170. *Obverse.* An agricultural engine upon a farm; at right, a corn stalk; in background, buildings. Above: SANTIAGO DE CHILE MAH. | 1^{re} PREMIO

Reverse. Two women bathing three children. Exergue, upon a band: ESPOCICION DE HIGIENE

Gold. Engravings are in the Boston collection, from Messrs. Schering & Glatz, of New York.

V. UNITED STATES. A. *Personal.*

2171. Dr. Benjamin F. Stephenson (1822-1871), of Rock Creek, Ill.

Besides Nos. 476 and 522a, there is

Obverse. Civilian bust, facing and slightly to left. Inscription: DR. B. F. STEPHENSON FOUNDER OF THE GRAND ARMY OF THE REPUBLIC Exergue, a quadrangular point.

Reverse. The badge of the Grand Army. At left, a sailor with cutlass and cannon; at right, a soldier with tent and cannon. Inscription: 31st NATIONAL ENCAMPMENT G. A. R. BUFFALO, N. Y. AUG. 1897 Exergue, three stars.

Bronze. 23. 37mm. Edge of obverse milled; of reverse beaded. In the Boston collection.

B. 2. *Hospitals.*

Army Nurses, Grand Army of the Republic. Boston, 1904.

Besides No. 1666, there is

2172. *Obverse.* In centre of ornate shield, a gold medallion with Geneva cross in red enamel. Inscription: NATIONAL | CONVENTION.

Reverse. Blank.

Bronze. 19 x 24. 30 x 35mm. With bar and ribbon. Upon bar, Faneuil Hall, Boston, and a glory of three flags; over top, upon ribbon scroll: 'BOSTON 1904' Upon yellow ribbon: A N (Army Nurses) in gold. Nichols, *The Journal*, Oct., 1904, p. 49, No. 85.

VI. GREAT BRITAIN. C. *Medical Events.*

Convalescence of the Prince of Wales from typhoid, 1872.

Besides Nos. 1192-4 and 1510, there is

2173. *Obverse.* Within beaded ellipse, an armorial shield below scroll. Inscription: Visit of her Majesty the Queen to St Paul's Cathedral. Exergue: 1872 between semi-upright bands, upon which: DIEU ET — MON DROIT

Reverse. Above, a folded band, upon which: DATE | GRATIAS—DOMINO Within field: NATIONAL | THANKSGIVING | FOR THE | RECOVERY OF | HIS ROYAL HIGHNESS | THE PRINCE OF | WALES | FEB. — XXVII (enclosing the three feathers of his crest.)

Silver. Elliptical. 22 x 12. 35 x 18mm. Surmounted by crown, loop, and ring. This is the "Royal private badge," and is excessively rare. In the Boston collection.

VIII. BELGIUM. A. *Personal.*

Ernest Solvay (), of Brussels.

Besides Nos. 1794-6, see the following.

Dr. André Vésale (1514-1594), of Brussels and Paris.

Besides Nos. 1984-1999, there is

2174. *Obverse*. Bust, to left, in high relief. Behind: CH. V. D. STAPPEN. Inscription: ' ANDREAS ' VESALIUS ' | OCYUS JUCUNDE ET TUTO '

Reverse. Within branches: EN | SOUVENIR DU | CONGRES INTERNATIONAL DES | PHYSIOLOGISTES | TENU A BRUXELLES | AUX | INSTITUTS SOLVAY Inscription: HOM-
MAGE ' A ' ANDRE ' VESALE ' 30 AOUT ' 1904 ' 3 ' SEPT^{RES}

Gold (1), silver (31), bronze (321). 32. 50mm. Struck by P. Fisch. Méd. Hist. de Belgique, p. 162, No. 100, pl. XL, fig. of obverse.

B. 1. *Medical Colleges.*

Instituts Solvay. Brussels. Physiological Department of the University.

Besides Nos. 1974-5 and 2013, see the preceding.

B. 3. *Medical Societies.*

International Congress of Physiologists. Brussels. 1904. See No. 2174.

The regular sequence is now resumed.

IX. DENMARK. A. *Personal* (continued).

Dr. Adam Wilhelm Hauch (1755-1838), of Copenhagen. Founder of the Veterinary School at Wiborg.

2175. *Obverse*. Head, to right. Beneath: CHRISTENSEN F. Inscription: ADAM WILHELM — HAUCH. | F. XXVI SEPTBR. | MDCCCLV | —D. XXVI FEBRVAR | MDCCCXXXVIII.

Reverse. A diademed female, with wreath in right hand, and in left an inverted spear. Legend: DYDEN ALENE — ADLER (Virtue alone ennobles.)

Silver, bronze. 28. 45mm. Duisburg, Suppl. I, p. 11, DLXIXa; *Ibid.*, Cat., p. 63, No. 721; Bergsøe, p. 155, No. 1055; *Num. Circular*, Sept., 1899, p. 3550. In the Boston collection.

Dr. P ab Kosel(), of .

2176. *Obverse*. Head.

Reverse. Altar and urn, upon which: PULVIS & VAPOR

Silver. Zschiesche and Koder Cat., Oct., 1891, No. 2570.

Henrik Nicolai Kroeyer (1799-1870), of Copenhagen. Studied medicine. Naturalist.

2177. *Obverse*. Bust, facing. Beneath: H. CONRADSEN Inscription: HN EAAKEZ—ΣΠΑΡΤΑΝ ΚΟΣΜΕΙ

Reverse. Within olive branches: ΟΑΒΙΟΣ | ΟΣΤΙΣ ΤΗΣ | ΙΣΤΟΡΙΑΣ | ΕΞΕ ΜΑΘΗΞΙΝ | ΤΗΣ ΑΘΑΝΑΤΟΥ | ΚΑΘΟΡΩΝ | ΦΤΕΡΩΣ | ΚΟΣΜΟΝ | ΑΓΗΡΩ Beneath: MDCCCLXX

Bronze. 51. 80mm. Bergsøe, p. 159, No. 1066.

Hans Christian Oersted (1777-1851), of Copenhagen. Pharmacist. Discoverer of Electro-Magnetism.

2178. *Obverse*. Head, to left. Upon shoulder: POSCH F. 1822.

Reverse. PROF. OERSTAEDT (incused.)

Iron. 53. 83mm. Rudolphi, p. 118, No. 491; Kluyskens, II, p. 261; Duisburg, p. 215, DLXXIII; *Ibid.*, Cat., p. 63, No. 726.

2179. *Obverse*. O., sitting at table, with electro-magnetic apparatus. Beneath: P. PETERSEN F. Inscription: HANS CHRISTIAN ORSTED

Reverse. An angel with torch unveils a female figure seated upon a rock, and rests right hand upon a globe. Upon base: H. CONRADSEN Inscription: ELEKTRO MAGNETISME — AARDEN I NATUREN — ELEKTROCHEMIE. Exergue: 1820. F(OEDT): 1777 D(OED): 1851

Silver, bronze. 33. 52mm. Duisburg, Suppl. I, p. 11, DLXXIII, 2; *Ibid.*, Cat., p. 63, No. 727; Bergsøe, p. 172, No. 1110.

2180. *Obverse*. Bust, to left. Beneath neck: P. BATZ Inscription: HANS CHRISTIAN OERSTED | FOEDT D. 14. AUG. 1777 * DOED D. 9. MARTS 1851.

Reverse. Beneath a radiant star: UD AF JUPITERS HAAND | REV FRANKLIN LYNET; MEN OERSTED | FORMED DEN STRAFFENDE ILD | OM TIL TANKERNES LYN. | TUSINDE LYNDUB GAA | SOM LOENBUD NU OVER LANDE, | FRA HVER SITTRENDE TRAAD | KLINGER. OERSTED. DIT NARN! | V. BERGSOE. | — At left: C. D.

Silver. 28. 46mm. Bergsøe, p. 172, No. 1111.

Pfaff. See under Germany.

Dr. Martin Vahl (1749-1804), of Copenhagen.

2181. *Obverse*. Bust, to left, with queue. Upon shoulder: GIANELLI. Inscription: MARTINUS VAHL PROFESSOR BOTANICES HAFNIAE. Exergue: NAT. D. X. OCT. MDCCXLIX | DEN. D. XXIV. DEC. MDCCCIV.

Reverse. Two draped females dancing; the one with a branch and fruit, and the other with pencil and basket. At left, upon the ground: M. F. Legend: TE VARIIS SCRIBENT IN FLORIBUS HORAE Exergue: AMICI | F. C.

Bronze. 32. 50mm. Duisburg, DLIV. In the Boston collection.

Weber. See under Germany.

B. 1. Medical Colleges.

Royal Veterinary School.

2182. *Obverse*. A horse drinking from a fountain. Before him, a post encircled by a serpent. No inscription.

Reverse. Blank.

Tin. 12. 18mm. Bergsøe, *loc. cit.*, p. 16, pl. IV, No. 115; *Ibid.*, Danske Foreningstegn (Jetons of Danish Societies), p. 117, No. 755.

University of Copenhagen. Medical Students.

2183. *Obverse*. A skull and crossed femora. Beneath, a cross between two large dots. Legend: MEMENTO MORI

Reverse. DEN ER DIG VIS (It [death] for you is sure.) | * | .

8. 11mm. By S. Lindahl. (1889.) *Ibid.*, p. 141, No. 989.

2184. *Obverse*. Skull and crossed femora beneath a cross. Below, two large points. No legend.

Reverse. As preceding.

8. 11mm. *Ibid.*, p. 141, No. 990.

B. 2. Hospitals.

Maternity Hospital. Copenhagen.

2185. *Obverse*. Bust, nude, to right, within serpent circle. Inscription: FRIDERICUS V · D · G · REX · DAN · NORV · VAND · GOTH | N · 31 MAR · MDCCXXIII * D · 14 JAN MDCCCLXVI ·

Reverse. A female, seated, to left, holds naked infant. At her right, a child takes cup to a reclining female. At left, three children. At right, erect, the staff of Aesculapius. Behind, a temple. Above, on band: VETAT MORI Exergue: D. I. ADZER. FEC:

Gold, silver. 34. 55mm. Suhm, *loc. cit.*, p. 767, No. 176a, pl. XX, fig. 2.

B. 3. Medical Societies.

International Tuberculosis Conference. Copenhagen, 1904.

2186. *Obverse*. Military bust, facing, with several decorations. Upon left edge: TONY SZIRMAI Inscription: CHRISTIAN IX. — KONGE · AF · DENMARK

Reverse. At right, a palm branch and antique lamp, the handle of which is a drinking serpent. Within field, at left: CONFERENCE | INTERNATIONALE | CONTRE LA TUBERCULOSE A | COPENHAGUE | 26-29 | MAI | 1904

Bronze. 32. 50mm. In the Boston collection.

Royal Veterinary Society.

2187. *Obverse*. Head (of Dr. P. C. Abildgaard), to left. Beneath: CONRADSEN
Above: ARTIS VETERINARIAE Below: ΑΡΙΣΤΟ—ΤΕΛΗΣ Inscription: SOCIETAS REGIA
HAFNIENSIS CULTORUM ATQUE FAUTORUM

Reverse. Oak branches, crossed and tied by ribbon.

Silver. 33. 52mm. Bergsøe, Danske Med. og Jetons, p. 28, No. 147.

C. Medical Events.

Convalescence of Frederick IV. 1710.

2188. *Obverse*. An irradiated five-pointed star. In circle at centre: F 4 in monogram, crowned. Upon the rays: DANIE. — ITALIA — SAXON. — BORUSS. — SCANIA. Legend: IMMOTA AT NON SINE MOTV. Exergue: OMNIBVS · ILLVXIT | A · MDCCIX ·

Reverse. DEO | SOSPITORI | PRO SALVTE | AVGVSTISSIMI REGIS | PRINCIPIS OPTIMI |
VOTA SOLVTA | ITERVMQ: FACTA | CAL · IANVARI | A · M · DCCX · | W · F ·

Gold, silver. Suhm, *loc. cit.*, p. 646, No. 135a, pl. XV, No. 4.

Do. of Frederick VI. 1822.

2189. *Obverse*. Bust, to right. CONRADSEN. Inscription; FREDERIK DEN SIETE
DANMARKS KONGE

Reverse. Flaming altar, on which the staff of Aesculapius. Inscription: SALVO
REGE SALVA PATRIA · Exergue, MDCCCXXII.

Silver. 29. 47mm. Bergsøe, Danske Med. og Jetons, p. 18, No. 93. In the Government collection.

Do. of Frederick VI. 1833.

2190. *Obverse*. Head, to right. Beneath: c. c. (Christen Christensen.) In-
scription: FREDERIK DEN SIETE — FOLKETS FADER

Reverse. A female with mural crown, pouring libation upon altar, on whose side is staff of Aesculapius, erect. Behind it, upon tall pedestal, statue of Hygieia feeding her serpent. Inscription: KONGESTADENS — GLÆDE (The joy of the royal city.) Ex-
ergue: DEN 3. AUGUST | 1833

Silver, bronze. 22. 35mm. Upon convalescence of the King at Louisenlund after a dangerous illness. *Ibid.*, p. 22, No. 110. In the Government, Boston, and University of Pa. collections, and that of Major C. P. Nichols, of Springfield, Mass.

2191. *Obverse*. Head, to left. Beneath: ALF JACOBSON Inscription: DEM
KOENIG FRIEDERICH VI VON DÆNEMARK DEM ALLGELIEBTEN GEW VET.

Reverse. WIEDERHERSTELLUNG | DES | ALLERTHEUERSTEN | BESTEN KOENIGS |
LOUISENLUND 1833. | — | NEU PLATINA

34. 53mm. Poorly executed. Devegge, 26; Hess, *Frankfurter Münzfreund*, 5, 1895, No. 1987. In the Boston collection.

F. 3. Pharmacists.

A. Benzon, Swan Apotheket (1870).

2192. *Obverse*. Within a beaded circle: 350 (incused.) Inscription: ALFRED
BENZON | SVANE APOTHEK | OESTERGADE N^o 71 | * KJOEBENHAVN (Copenhagen) *

Reverse. MEDICINAL OG PARFUME HANDEL | LABORATORIVM | FOR CHEMISKIE | OG |
PHARMACEUTISKE | PRAEPARATER | EN GROS | ET EN | DETAIL¹

Brass. 14. 23mm. In the Boston collection.

2193. *Obverse*. Between parallel lines, in first of which is a serpent: AB in monogram. Above: SVANE APOTHEK | ALFRED BENZON | * Below: * | KIOBENHAVN |
OSTERGADE 18

Reverse. Within a circle, AB in monogram, with serpent. Beneath, a swan, to left. Above: OSTERGADES MATERIALHANDEL (drugs at retail.) Below: SVANE APO-

¹ Mr. Benzon had the first wholesale and retail drug store in Denmark.

THEK (at wholesale.) Inscription : ALFRED BENZON^s | KEMISKE FABRIKER Exergue : KIOBENHAVN

Brass. 18. 28mm. Bergsöe, Danske Foreningstegn, p. 140, No. 987.

Chr. Hansen, Krone Apotheket (1887).

2194. *Obverse*. Under a large crown, the staff of Aesculapius, recumbent.

Reverse. Blank.

Copper. 14. 20mm. *Ibid.*, p. 140, No. 984.

P. Hempels (1887).

2195. *Obverse*. Love, with Neptune's trident, riding upon a dolphin, to left.

Exergue : P. H. (From a bas-relief by Thorwaldsen.)

Reverse. Blank.

Copper. 14. 20mm. *Ibid.*, p. 140, No. 982.

V. Horn, Hof Apotheket (1887).

2196. *Obverse*. An elephant, to right, with raised trunk, and tower upon back.

Inscription : * KGL HOF * | APOTHEK.

Reverse. Blank.

Copper. 14. 20mm. *Ibid.*, p. 140, No. 983.

N. D. A. Möller, St. Paul's Apotheket (1887).

2197. *Obverse*. The staff of Aesculapius, recumbent. Inscription : ST. | PAUL

Reverse. Blank.

Copper. 14. 20mm. *Ibid.*, p. 140, No. 985.

C. Petersen, Christianshavn's Apotheket (1887).

2198. *Obverse*. A leaping unicorn, to right. Under his forelegs : CP in monogram.

Reverse. Blank.

Copper. 14. 20mm. *Ibid.*, p. 140, No. 980.

K. T. Petersen. Gammel Torrs (Old Market) Apotheket (1887).

2199. *Obverse*. Three towers (the arms of Copenhagen). Beneath : G. T. A.

Reverse. Blank.

Copper. 14. 20mm. *Ibid.*, p. 140, No. 981.

Mineral Springs and Other Health Resorts.

Island of Fanøe, Denmark.

2200. *Obverse*. KUR- | HOTELLET | FANO

Reverse. 100 | OERE

Silver. 19. 28mm. Edges milled. In the Boston collection.

2201. As preceding, save the numeral is 25.

Silver. 16. 23mm. Edges milled. In the Boston collection.

2202. As preceding, save 10.

Silver. 14. 20mm. Edges milled. In the Boston collection.

2203. *Obverse*. As preceding.

Reverse. PERSONAL

Brass. 13. 18mm. Edges milled. In the Boston collection.

Hellebek (Island of Seeland), Denmark.

2204. *Obverse*. Trees and a building, on gable of which : HELLEBÆK KRO.

Reverse. HELLEBÆK KRO. | FRANTZ | OLSEN | * BADEANSTALT *

Brass. 16. 24mm. Edges milled. Bergsöe, Danske Medailler og Jetons, p. 194, No. 1220. In the Boston collection.

[To be continued.]

MEDALLIC PORTRAITS OF JESUS CHRIST.

SEVERAL communications have recently appeared in a Boston paper, relative to the authenticity of the reputed portraits of the Saviour, and their probable origin; these are usually traced to an engraved profile bust, which is said to have been cut on an emerald with a somewhat romantic history, but having no better foundation than the "pious tales" concerning the precious relics treasured from medieval days in many of the Continental churches. Mr. G. F. Hill has published an interesting paper on the subject of their origin in the *Reliquary and Illustrated Archaeologist* (X: pp. 173-193), illustrated with a plate of thirteen figures; ten of these figures are copies of portraits on medals of the fifteenth century, the earliest of which is by Matteo d' Pasti (about 1460). Several other works are published for purposes of comparison.

"The most interesting type," says the *American Journal of Archaeology*, "resembles a painting in Berlin, attributed to Jan van Eyck. Probably the painting is the real original of the type, in spite of the legend [mentioned above] that the medallions are copied from a head engraved on an emerald sent by Bajazet II to Pope Innocent VIII (1484-1492). The head of St. Paul, which forms the obverse of one of the medallions, is of Italian origin, and was associated with the head of Christ because Bajazet was reported to have sent the Pontiff a portrait of that Apostle as well as one of Christ."

In a later issue of the same publication (pp. 260-269, with seven figures), similar medals of the sixteenth century are discussed. The miniature in the possession of Prince Trivulzio may be a copy of a medal, but not of any of the extant medals that exhibit the same type. The rather rude cast medals, with Hebrew inscriptions, were doubtless intended for use as charms or amulets.

These valuable papers seem to establish with a good degree of certainty the origin of the conventional portraits; the folly of the reputed claim to authenticity for the lapidary's work was keenly shown in an article in a recent issue of the *Boston Transcript*.

FIND OF ROMAN COINS.

M. ADRIEN BLANCHET, in the *Revue Numismatique*, 1904, page 461, records the finding at Nanterre of a coarse, red vase, containing 1,968 denarii and antoniniani, ranging through a long series of emperors and empresses from Albinus to Gallienus. The treasure was evidently buried in the early years of the reign of Gallienus, when German hordes were devastating Gaul.

A NEW COIN OF CARAUSIUS.

THE coins of Carausius, who established in Britain a quasi-independent government for six years during the reign of Diocletian and Maximian, are of peculiar interest. Sir John Evans, in the *Numismatic Chronicle*, 1904 (pp. 136-143), describes a type in his possession hitherto unknown, with GENIO BRITANNI(AE) and a figure of the *genius* sacrificing at an altar. It was from the hoard found in 1873, at Barley Pound, near Crondall, Hants. Sir John Evans, President of the Royal Numismatic Society, is well known as one of the highest authorities on early British coins.

DAGGER MONEY.

IN former times, when travelling in England, and especially on the northern border, was not so safe as in the twentieth century, the Judges often needed an escort when passing from one town to another on circuit. It was the duty of Newcastle-on-the-Tyne to provide such protection for the journey between that town and Carlisle. As time went on, the actual provision of a guard was replaced by the payment of money for the purpose, and it was this contribution that became known as "dagger money." To this day the old custom is kept up, and at the Newcastle assizes the Judge receives from the Mayor a coin which is probably itself a curiosity, and which also serves as an interesting souvenir of this strange survival.

OBITUARY.

FREDERIC WILLIAM MADDEN.

FREDERIC WILLIAM MADDEN, who died June 21, 1904, was, like his father, Sir Frederic, for many years employed in the British Museum, where he was attached to the Department of Antiquities and of Coins and Medals from 1859 to 1868. He was the Secretary of the London Numismatic Society (now the Royal Numismatic Society) and joint editor of its journal, *The Numismatic Chronicle*, for eight years or more, to which he contributed many papers. After a period of work on international exhibitions, he went to Brighton College as Secretary and Librarian in 1874. Finally he was chief Librarian of the Brighton Public Library from 1888 to 1902. His work in Numismatics was considerable, and includes two volumes on the coins of the Jews, and a Handbook of Roman Numismatics, 1861, besides a number of contributions to popular publications.

EDITORIAL.

LETTERED LEGENDS ON THE PRIVATE ISSUES OF GOLD COINS.

ONE of the most interesting series to the American collectors of Gold Coins is that of the Private Issues in this metal, which appeared in the decade following the discovery of gold in California, in 1849, and later in the far western States and Oregon. These issues were Necessity pieces, which successfully supplied what the U. S. Government was unable to do for some years after those territories became a part of the National domain; and as in most cases their intrinsic value was quite equal if not superior to that of the authorized coinage, they were slow in finding their way to the melting pot, to be transformed into legal tender. The prices these pieces bring, when they occasionally appear in the auction room, show that their value has not depreciated in the half century since they were first put upon the market by the various Assay Offices and private bankers who struck them. Descriptions of most of these coins have been given, with illustrations, in previous volumes of the *Journal*, and it is not our intention to go over that ground again in this article. The particular point of interest just now is to show the correlation of collectors, whatever may be the special topic to which they devote their research, as will be presently shown.

Contributions from those interested in the science will be cordially welcomed, and the largest possible liberty granted to correspondents; but the publication of such articles in the Journal cannot be held to be an endorsement by the Editors of the views expressed.

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LYMAN H. LOW,
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No. 24.



No. 22. Obv.



No. 22. Rev.

THE MEDALS OF GIUSEPPE VERDI.



THE CORNPLANTER MEDAL.



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VOL. XL.

BOSTON, JULY, 1905.

No. 1.

THE MEDALS OF GIUSEPPE VERDI.



IGNOR SOLONE AMBROSOLI, the eminent Italian numismatist, whose name is familiar to the students of the coins and medals of Italy through his numerous and valuable contributions to the literature of the science, and especially by his learned papers in the *Rivista Numismatica Italiana*, has compiled a descriptive list of twenty-four medals struck in honor of the distinguished composer Verdi, which has been printed in an illustrated monthly magazine published in Milan, entitled *Musica e Musicisti*, and which appeared shortly after the third anniversary of the death of that great master of "the divine art," whose works are so well known to the lovers of Italian opera. Nabucco and Ernani, Il Trovatore and La Traviata, Rigoletto and Aida, Otello and Falstaff, and many more, have made his name one of the most illustrious among modern Italian composers. Rossini, in his *Stabat Mater*, with its *Inflammatus*, brilliant, yet so little in keeping with "the majestic sadness" of that ancient Latin hymn, and in marked contrast with its treatment by other writers, with the grandeur of Verdi's *Requiem*, or with the jocund melodies of his own *Barber of Seville*; Donizetti, in the charming sweetness of the *Serenade in Don Pasquale*, the expressive music of *La Favorita*, and the passionate songs in *L'Elisir d'Amore* and *Lucia*; and Bellini, in *I Puritani*, *Sonnambula* and *Norma*, the last his most successful opera, to name but a few of the works of Italian composers of the last cen-

ture, have indeed ministered to the pleasure and touched the hearts of music-lovers everywhere, filling them with the echoes of delightful memories; yet while we acknowledge their power, all will admit that we find something in Verdi, and especially in his later works, difficult to be described, but widely differing in character from those that have been named, in which lies the secret of his popularity and of his supreme, commanding power over his admirers. Without detracting in the least from the genius of any of his rivals, it must be acknowledged that in the musical legacies which Verdi has left us, full of melody and intense with dramatic vigor, there is much that will be treasured when many of the works of the earlier composers shall have been forgotten.

But we have no desire to enter upon a discussion of the merits of the famous Italian composers, or to contrast them with their compeers in other countries. It is sufficient for our present purpose to say that it is doubtful if the memory of any one of them — French, German or Italian — has been so honored by medallion monuments as that of Verdi. For the careful research which has brought together for our study the descriptions of so many of these pieces, we are under obligations to the enthusiastic labors of Prof. Ambrosoli. To his admirable paper in the magazine cited, we are also indebted for most of the material given below. A large proportion of these medals have found an appropriate place in the numismatic cabinet of the Palace of the Brera, in Milan, which with its fifty thousand coins and medals is under the charge of Signor Ambrosoli, — Milan, hardly less famous for its great opera-house, La Scala, than for the wondrous beauty of its cathedral.

Giuseppe (Joseph) Verdi was born in the village of Roncole, October 9, 1813; he died in Milan, January 27, 1901. His musical talent was early manifest, and at the age of ten he was the organist of the little church of his birthplace. When sixteen he began the study of music in the Milan Conservatory, but his teachers seem to have failed to recognize his abilities, for they refused to enroll him; nevertheless he did not lose heart, and continued his studies there for a few years, and then went back to Roncole, where he passed five unhappy years, still unappreciated. He then returned to Milan, and in 1842 brought out his *Nabucodonosor*, his first successful opera, and in the following year *I Lombardi*, which was still more successful. Of the works that followed, it is said that much of their instant popularity was due to the republican sentiments in their libretti, especially marked in *Ernani*, which was first sung in Venice in 1844, when the people, weary of the Austrian yoke, were longing for independence and the establishment of the Kingdom of Italy.

Of his *Rigoletto*, *La Traviata* and *Il Trovatore* (1851-53), it has been said "they must be called the best as they are the last of the Italian Opera school." Those which followed, until 1871, added little to Verdi's fame. In

that year his *Aida* was produced in Cairo ; it marked a decided change in the character of his music, but after this, for sixteen years, as his biographer tells us, Verdi maintained an absolute silence ; then, "whispers of a great music-drama roused the expectation of musical Europe to an extraordinary pitch, and the highest anticipations were not disappointed when *Otello* was produced at Milan in 1887, and thereupon the composer took his rightful place at the head of the vigorous new school which has arisen in Italy, and promises to regain for the 'Land of Song' some of her ancient pre-eminence in music."

In 1892, when nearly eighty, Verdi brought out his comic opera *Falstaff*, which was his final effort. On the 8th of April, in that year, he took part in a musical commemoration of the centenary of the birth (Feb. 29, 1792) of his compatriot Rossini, and at an imposing celebration of that event, held in the famous Scala at Milan, he personally conducted the performance of a passage from one of Rossini's operas. Nine years later, having nearly reached the age of ninety, he passed away.

1. The earliest medal described by Sig. Ambrosoli was that struck in 1850. Verdi had already become a popular favorite by his advocacy of the freedom of Italy, and his name was used as a battle-cry of the Revolutionists, for in cheering for their cause, they found in its letters the acrostic of the name of the King of Sardinia, "*Viva Vittorio Emanuele, Re D' Italia.*" The obverse has a naked bust of the composer, nearly facing, the right shoulder slightly advanced, and under the truncation the name of the artist, FRENER Legend, on the left, IOSEPH and on the right, VERDI Reverse, The genius of Music represented by a female standing, draped in a long robe ; her left hand uplifted, catches her veil, which is floating behind her ; with her right arm she leans upon a lyre which stands erect on a cippus, or low fluted column ; her hand holds a little sprig of laurel ; in front of the lyre, and partly concealing it, falls a roll on which is inscribed the names of some of Verdi's earlier operas. At the left and base of the column is a small winged genius, seated, with an open book before him, in which he is about to inscribe the name of the master ; on the cover MEMORIA Legend, on the left, PLAUDENTES and on the right, ADMIRANTES In exergue, in two lines, the last curving, MDCCCL | FRENER INV. FEC. Bronze and gilded bronze. Size 65 mm. The dies were designed and engraved by Johann Baptist Frener, a die-cutter of Lucerne, who had been a personal friend of Verdi while a temporary resident of Florence, a few years before. A sketch of his life is given in *Revue suisse de Numismatique*, 1892. This medal appears to have been struck as a tribute of his personal admiration of the artist, rather than by any body of citizens, or for any special event (though the words in the legend being plural, might give a different impression), and is quite rare.

2. Obverse, Naked bust of Verdi in profile to left. No legend ; under the decollation D. BENTELLI Reverse, Within a wreath of two laurel branches

tied with a bow of ribbon at the base and open at the top, two musical staves, on which is a theme from the opera *Aida* named above, and below, in two lines, 20 APRILE | 1872 Legend, above, A GIUSEPPE VERDI and completing the circle, ★ IL MUNICIPIO PARMENSE ★ (The city of Parma to Joseph Verdi.) Gold, silver, bronze and gilt. Size 61 mm. For this opera the city of Parma inscribed the name of Verdi in its "Book of Gold," and presented him with impressions of the medal in various metals. It is rare, like the preceding, and Sig. Ambrosoli's description is given from an impression presented by Verdi's daughter to the *Casa di Riposo per Musicisti* (Home for Musicians) in Milan.

3. Obverse, Four naked busts of eminent Italian composers. That at the top, facing right, has beneath, curving upward, G. ROSSINI; that at the right, also facing right, has behind the head, curving, V. BELLINI; the one in base, to left, has G. DONIZETTI curving above, and the other, at the left, facing left, G. VERDI with the name behind. All are in profile. Near the lower edge, curving with the milling, F. VAGNETTI FECE IN FIRENZE NEL 1872 (made by Vagnetti in Florence, 1872.) Reverse, A musical trophy, composed of various musical instruments — a violin, drums, cymbals, pan-pipes, horns and trumpet, — partly concealed by an open book, all surrounded by an irradiated wreath of laurel. Legend, separated from the field by a circle of pearls, IL GENIO LI FECE, ARMONIA LI EDUCAVA, IMMORTALITÀ LI CORONA (Genius created them; Harmony educated and Immortality crowned them.) Bronze. Size 70 mm.¹

4. Verdi was made one of its honorary citizens by Genoa in 1867; in 1889 occurred the fiftieth anniversary of the presentation of his first opera (*Oberto conte di S. Bonifacio*), which was given at the Scala in Milan, November 17, 1839, and the following medal was struck by the Genoese in commemoration of that event. Obverse, Clothed bust of Verdi in profile to left; on the truncation of the arm, SPERANZA, and beneath it, curving to the lower edge of the bust, GENOVA Legend, PER IL GIUBILEO ARTISTICO DEL SUO GRANDE CITTADINO ONORARIO and below, completing the circle, in smaller letters, ★ XVII NOVEMBRE MDCCCLXXXIX ★ (For the artistic semi-centennial festival of their distinguished Honorary Citizen, etc.) Reverse, The inscription in eight lines: — A | GIUSEPPE VERDI | GLORIA D' ITALIA | DELL' ARTE DIVINA DELLA MUSICA | COI CANTI ISPIRATI | ALL' AMOR DELLA PATRIA | FAUTORE POTENTE | DEL RISORGIMENTO ITALIANO (To Joseph Verdi, the glory of Italy, and of the divine art of Music, whose songs, inspiring the love of father-land, were a powerful aid to the revival of Italian independence.) Gold and bronze. Size 69 mm.

5. On the centenary of the birth of Rossini, to which we have referred above, and which was generally observed throughout the musical world, a

¹ This medal was struck shortly after the preceding; Bellini, b. 1802, d. 1835, and Gaetano Donizetti, b. 1798, Verdi was then the only survivor of the group. Gioacchino Antonio Rossini, b. 1792, d. 1868; Vincenzo d. 1848.

medal was struck in honor of Rossini, having on the obverse a naked bust of that composer to right, below which, in two lines, JOHNSON | MILANO Reverse, On the field within a circle of pearls, in two lines, A | GIUSEPPE VERDI Legend, COMMEMORAZIONE ROSSINIANA—MILANO—8 APRILE 1892 (To Joseph Verdi, on the occasion of the Rossini Memorial, etc.) Gold and bronze. Size 35 mm. The dies were engraved by Comm. Federico Johnson of Milan.

6. Following the production of his last opera (*Falstaff*) several medals were struck; of these the first has for obverse, on a somewhat concave field, a clothed bust of Verdi, slightly to the left but nearly facing. Legend, above, GIUSEPPE VERDI and completing the circle, NATO L'11 OTTOBRE 1813 (Joseph Verdi, born Oct. 11, 1813.) Reverse, On an ornate tablet or scroll, in three lines, FALSTAFF | MILANO | 1893 Above is a radiant star, and below, a branch of olive. Bronze and white metal. Size 26 mm. This was struck for popular use, and is not scarce.

For the same occasion, the eminent artist Lodovico Pogliaghi announced the preparation, for subscribers, of a fine medal, but as yet this appears not to have been completed.

7. Romeo Bravi, the Milanese sculptor and engraver, issued two medals in bronze, of which the first (undated) has a clothed bust of the composer, nearly facing, but turning slightly to the right, below which is a branch of laurel. Legend, IL MAESTRO VERDI (Verdi, the Master.) Reverse, An open book, on which are the names of various operas by Verdi. Beneath it is the name of the artist, *Bravi*. No legend. Size 44 mm.

8. The other has for its obverse a bust of Verdi to the left; beneath is the artist's name, *Bravi*. Legend, GIUSEPPE VERDI 1899 Reverse, A lyre and a laurel branch, with a scroll, interspersed on which are the names of various operas by Verdi. Size 35 mm. Both of these were cast.

9. Still another medal by the same artist, was cast, of much larger size. The obverse has a clothed bust of the master, facing, but turning a little to the right; on the left, a large branch of laurel extends along the side of the field, and on the right is a smaller branch, erect. Above, at the right, is inscribed *G. Verdi*, in script, enclosed in a flourish. On the left, a piece of drapery, folded over the edge, bears the name of four of Verdi's operas—*Nabucco* (?) *Il Trovatore*, *Rigoletto*, *Aida* (the first is illegible in the engraving); near the lower right edge, *Bravi Romeo fece. Milano, 27/1 1901*. Reverse, The last scene from the opera of *Otello*—the death chamber of Desdemona, who is lying to the left on a couch; her right hand has fallen to the floor; above, at the head of her couch, a lantern is burning; at the right, Othello, horrified by the crime he has committed, bends over her. Above, at the right, a curtain falls upon the upper part of the field, a portion of it turning over the left edge, and bearing the names of other operas, *La Traviata*, etc. Bronze. Size 69 mm.

This medal forms an appropriate close to those which were struck in the life-time of the great composer. The following appeared after his death : —

10. Obverse, Bust to left of Verdi. Below, M. 27 GENNAJO 1901 (Died January 27, 1901). Under the truncation, L. POGLIAGHI Legend, on the left, GIUSEPPE and on the right, VERDI Reverse, A scroll bearing the inscription, in four lines, IL COMUNE | DI MILANO | NEL TRIGESIMO | 27 FEBBRAIO 1901 This is surmounted by a lyre and rests upon a branch of laurel beneath. On the field at the left, JOHNSON Silver. Size 28 mm.¹

11. On the date last mentioned a memorial medal was struck by a musical society in the capital of the Argentine Republic, which the previous year had sent to the great artist a plaque of gold as a testimonial of their regard, and which is preserved in the *Casa di Riposo per Musicisti* (or Home for Musicians, in Milan). The obverse bears a clothed bust of Verdi in profile to left; near the edge, on the right and below the truncation, is the engraver's name, M. CASALS. ESC. Branches of laurel tied with a bow of ribbon extend upward from the base, partly concealing the lower portion of a winged female figure representing Fame, who, partly draped, stands facing him; in her left hand, uplifted, she holds a crown of palms; her right hand rests upon a lyre adorned with flowers. No legend. Reverse, A poppy — flower, leaves and seed vessels — rises in the centre from folds of drapery which cover the lower part of the field and partly conceal the base of an altar at the left, which is surmounted by a burning lamp upon a tripod. On the right is the inscription in seven lines : — the first three in ornate letters : — HOMENAJE | A | VERDI | — | BUENOS AIRES | 27 FEBRERO 1901 | — | LA SOCIEDAD MUSICAL | DE MUTUA PROTECCION (The Musical Society of Mutual Protection at Buenos Aires renders homage to the memory of Verdi, etc.) Under the lower leaf at the left, J. GOTTUZZO On the edges of the upper part of the field, both of the obverse and reverse, are clouds. Silver. Size 65 mm.

12. On the field within a circle a clothed bust, three-quarters to the left, but nearly facing. Legend, NATO A RONCOLE 10 OTTOBRE 1813, and completing the circle, MORTO A MILANO · 27 · GENNAIO 1901 (Born at Roncole, October 10, 1813, died, etc.) Reverse, A view of his birth-place. In exergue, in two lines, CASA OVE NACQUE | GIUSEPPE VERDI (House where Joseph Verdi was born.) Tin. Size 28 mm.

13. Obverse, Clothed bust of Verdi, facing; he wears a hat. Reverse, The home at Roncole. Size, about 20 mm. This medal, known to Sig. Ambrosoli only through a foil impression, the metal in which it was struck also unknown, and having neither date or hint of its place of issue, was communicated to him by Sig. Mattoi, and is said to have been made in Florence.

¹ The reverse legend signifies : The people of Milan ceremonial held by the Church on "the month's mind," on the thirtieth day — alluding no doubt to the funeral or thirty days after his death — Feb. 27, 1901.

14. The next to be mentioned does not bear his bust, but is clearly to be included with the Verdi medals, inasmuch as it alludes to the commemoration of his life and works, by the citizens of Genoa, in the year of his death. Obverse, Arms of the city of Genoa, crowned, and supported by two griffons. Below, P. FERREA. Reverse, On the field, in two lines, GENOVA | MDCCCI Legend, COMMEMORAZIONE VERDIANA Bronze. Size 21 mm.

15. On the first anniversary of Verdi's death (January 27, 1902), a fine medal, the obverse die modelled by Pogliaghi, and engraved by Angelo Cappuccio, and the reverse inscription written by Gaetano Negri, was struck at Milan in the studio of Sig. Johnson. Obverse, Clothed bust of Verdi, advanced in years, in profile to left; beneath the truncation, L P MOD. A C INV. and in a line below, JOHNSON Legend, on the left, GIVSEPPE and on the right, VERDI No milling on either obverse or reverse; the latter has the inscription in eleven lines, INESAVRIBILE CREATORE | DI MELODIE DIVINE | EVOCATORE | NEL PIANTO E NEL SORRISO | DI FIGURE IMMORTALI | CONGIUNSE | ALLA INFATICATA OMNIPOTENZA DEL GENIO | LE VIRTU' DEL' VOMO DEL CITTADINO | INTEMERATO E FORTE | OTTOBRE 1813 | GENNAIO 1901 Below, at the right, (G. NEGRI.) Silver and bronze. Size 60 mm.

It is difficult to express in the cold words of our northern tongue the glowing superlatives of this laudatory epigraph, for a literal translation might seem almost fulsome; but we venture to render it somewhat freely, "The exhaustless creator of divine melodies, evoking tears and smiles by his magnificent talents, he united to his tireless genius the manly virtues of a brave and prudent citizen." The dates which close the inscription are those of his birth and death.

The obverse of the medal last described is found with two other reverses, as below:—

16. Obverse, As the preceding. Reverse, Inscription in nine lines: AD ARTURO VECCHINI | CHE LA SERA DELL' 8 FEBBRAIO 1901 | NEL MASSIMO TEATRO COMENSE | COL FASCINO DI SPLENDIDA ELOQVENZA | EVOCAVA LA IMMORTALE FIGURA | DI GIVSEPPE VERDI | IL MVNICIPIO | E LA DIREZIONE TEATRALE | MEMORI OFFRONO Below, at the right, in small letters, the date, COMO . 8 II . 1902 (The City authorities and the Management of the Theatre offer this memorial to Arturo Vecchini, who, on the evening of February 8, 1901, by the fascination of his splendid eloquence, recalled the immortal genius of Giuseppe Verdi.) The date, 8 II etc., just a year later, is probably that of mintage. Bronze. Size 60 mm. This theatre was presumably the Duomo.

17. Obverse, As the preceding. Reverse, Inscription in nine lines: AI MOSAICISTI VENEZIANI | CHE IRRADIARONO COLL' ARTE D'ORO | L'OPERA DEL PITTORE . NELLA CRIPTA DI GIVSEPPE VERDI | RICONSCENTE OFFRE | COME A COOPERATORI ANMIRANTI | LODOVICO POGLIAGHI | QVESTO RICORDO | XIX MARZO MCMIII (Lodovico Pogliaghi offers this testimonial which recalls the 19th of March,

1903, to the Venetian workers in mosaic, his admirable co-laborers, who irradiated with golden art the work of the painters in the crypt of Giuseppe Verdi.) Oxydized silver. Size 60 mm.

Two medals have been struck in Florence, in the establishment of Sig. Giuseppe Masetti-Fedi, which were modelled by the young sculptor Pietro Cherici; the dies were engraved under the supervision of Sig. Pietro Masetti-Fedi, the son of the proprietor. These are next described.

18. Clothed bust, of Verdi, three-quarters facing to the left; on his head a "slouch hat." No legend. Reverse, Plain; not milled on either side. Oxydized silver. Size 42 mm.

19. Obverse, Similar to the preceding; near the bottom, at the right, *Cherici P.* Reverse, A band or fillet resting on a branch of laurel and inscribed in two lines, GIUSEPPE VERDI | 1813-1901 Oxydized silver. Size 23 mm. This obverse is a reduction of the preceding; no milling.

20. For the first memorial service in honor of Verdi, which was held in Vienna in 1902, under the musical direction of Mascagni, there was issued a large cast medallion, the work of the artist Kounitsky. Obverse, Clothed bust (the coat collar only showing) of Verdi, three-quarters to the right and nearly facing; the features show his face as it was late in life. A palm branch nearly surrounds the field, on which, above the head, is VERDI. Between the branch and the head, at the left, is a slightly draped figure, standing and facing the portrait; she represents Aida, the heroine of his opera of that name, and her right hand, which falls by side, holds a wreath. Beneath at the left, 1902 F. Kounitsky Reverse, A similar design but with the portrait and name of Mascagni. Bronze. Size 83 mm.

In the Casa di Riposo at Milan there is a large bronze plaque with a portrait of Verdi by the same artist.

The three medals next to be described were offered at the special "Grazioli Concours," (competition) for a medal in honor of Verdi; this competition was held by the Royal Academy of Fine Arts (the Brera), in Milan.

21. Obverse, A figure of Verdi on his death-bed; the head and shoulders only showing, and the eyes closed. A back-ground of laurel leaves, out of which, above the figure, appears a female head wearing a hood, and having an expression of sadness on her face, — typifying the popular grief at his death. Beneath, at the left of Verdi's shoulder, E S interlaced (the initials of the artist, Edoardo Saronni). Reverse, A flaming torch erect; a serpent entwines itself about the base of the torch, and its body envelopes the field. Inscription, in two lines, GIUSEPPE VERDI | 1813 1901 The torch divides the name and dates. Bronze, plain, oxydized and gilded. Size 65 mm.

22. Clothed bust in profile, to the left. Legend, GIUSEPPE on the left, VERDI on the right; beneath and near the edge, in very small letters, L. GIORGI F. 1902 Reverse, The genius of Music, represented by a female figure.

nude, and seated at the right; her left hand grasps a lyre, which rests upon her knee; her right hand is raised; above, ranging from the left, are seven small heads appearing from clouds which fill the upper part of the field, typifying the seven musical notes; behind her is a small shrub, and before her, at the left, an open book on which is a dagger and masque, and a branch of laurel. Near the edge, at the left, L. GIORGI F. No legend, but in exergue, in two lines, EX SEPTEM | INNUMERA IMMORTALIA (From seven, countless immortal strains.) No milling on either side. Silver. Size 60 mm. This is, in our judgment, the most attractive and suggestive, as the preceding is the least so, of the entire series.

23. Obverse, Nude bust of Verdi, to the left, in profile. There is no legend, but at the left, in front of the throat, in two lines, A | G-VERDI and behind the head, also in two lines, 1813 | 1901 Under the decollation, A. STRADA Reverse, A female figure standing at the right, partially draped, holds a lyre in her left hand, and her elbow rests upon a low, square monument; with her right hand she points to a view of the crypt of Verdi, which is in the Casa di Riposo. On its base, in five lines, GRANDE FV | IL SVO CVORE | COME IN VITA | IL SVO GENIO | LO FV (Freely, Great as was his heart, his genius was equally great.) On the square base at the right, in two lines, IN GLORIA | 1813-1901 Bronze. Size 46 mm.

24. Signor Ambrosoli closes his list with the large medallion (having no reverse) which was designed and cast by Romeo Bravi in 1903. The obverse has a clothed bust of Verdi, nearly facing, but turning slightly to the left. It represents him at his best, and is the most spirited and artistic of any of the medallic likenesses of the great composer. Legend, on the left, above the head, GIUSEPPE VERDI; on the right, above the shoulder, R. Bravi. MILANO. 1903. Bronze. Size 75 mm.

In the Casa di Riposo are many medals which have a certain relationship to the eminent artist,—presented to him on various occasions, in recognition of his talent or his services; among them was the large medal of the Paris Exposition of 1867, which has his name on the reverse; his medal as Deputy in 1861, and as Senator in 1874. These, however, are not strictly within the scope of this paper.¹

M.

SMALLEST BRITISH COIN.

A NEW issue of the "grano," recently struck for the Island of Malta, having a value of only one-third of a farthing, and bearing the head of King Edward VII in profile, is said to be the smallest British coin.

¹ Signor Ambrosoli would be glad to receive from collectors who may chance to have any Verdi medals not described above, rubbings and descriptions, with such further information as they may be disposed to send him. Letters may be addressed to Signor Solone Ambrosoli, R. Accademia di Belle Arti di Brera, Milano, Italy.

THE CORNPLANTER MEDAL.

THE Cornplanter medal for the recognition of Iroquois research was founded in 1904. In order to meet the expense of its founding and endowment, a series of pen-and-ink drawings by an Indian boy, Jesse Cornplanter, has been reproduced in zinc etching and sold at a nominal price. The name of the medal is partly due to the fact that the work of the boy artist was utilized in the founding. The medal itself measures 54 mm. in diameter, and is of silver. On the obverse it bears a profile portrait of the famous chief, Cornplanter, who figured prominently in the history of the Senecas at the end of the eighteenth century and in the early part of the nineteenth. To the left is the inscription, THE CORNPLANTER MEDAL FOR IROQUOIS RESEARCH. Around the margin is a beading of wampum, and below the legend is the totem of the Turtle, one of the most notable of the Iroquois clans. On the reverse are the names of the Iroquois tribes, the "Six Nations,"—Mohawk, Oneida, Onondaga, Cayuga, Seneca, Tuscarora. Within this circle of tribal names is a string of shell plaques bearing the totems Wolf, Bear, Beaver, Turtle, Deer, Snipe, Heron, Hawk. Within this, occupying the upper third of the available space, is a picture of the Iroquois long-house typifying the confederacy, and the inscription, AWARDED BY THE CAYUGA COUNTY HISTORICAL SOCIETY TO — (with space for name and date.)

The greatest achievement of the Iroquois was their governmental system based upon the idea of kinship, and worked out through the clan, the tribe and the confederacy. These ideas are commemorated in the design of the medal, the suggestion for which is my own, while the composition is that of Mr. Fred. W. Gookin, of Chicago. The dies were cut by Tiffany & Co., of New York. The medal is to be given every two years, and its administration has been accepted by the Cayuga County Historical Society at Auburn, New York, in the very heart of the old Iroquois country. Four classes of workers are eligible to receive it:

- a. Ethnologists making worthy field studies or other investigations upon the Iroquois.
- b. Historians making actual contribution to our knowledge of the Iroquois.
- c. Artists worthily representing Iroquois life or types by brush or chisel.
- d. Philanthropists whose efforts are based upon advanced scientific study and appreciation of Iroquois conditions or needs.

The first strike of the Cornplanter medal was awarded to Gen. John S. Clark, of Auburn, on June 8, 1904. Its second award will be made in February, 1906.

FREDERICK STARR.

University of Chicago, Aug., 1905.

JETONS AND MEDALS OF THE FRENCH MINES.

THE French *Société de Combustibles* publishes an annual report of its proceedings, which are always of value to the scientist, but the last issue had an admirable addition of special interest to numismatists, inasmuch as it contains an account, contributed by M. Jules Florange, of a series of pieces which have hitherto escaped general notice. His essay gives very full and complete descriptions of two hundred and sixty examples of the medals and jetons of French origin relating to mines and mining in France (including a few struck in French colonial possessions), and is finely illustrated by photogravures of fifty pieces, many of them of great rarity. Collectors will be surprised to learn how large a number of these tokens have been struck, not only in France but in other European countries. They commemorate various events in the history of mining—the visit of some member of the Royal family, dates of concession, or the occasion of finding, for the first time, gold or silver in the products of the mines; others were struck for use as “jetons de presence,” or as tokens to be locally circulated as money.

Of the latter class a very important issue was that made by the mines of Anzin, Aniche and Littry, near the close of the eighteenth century, during the troubles of the French Revolution. This was virtually a “Necessity coinage,” having for its object not only the supply of a metallic currency, which for a long period the residents of those localities found it difficult to obtain, but it also enabled the mine owners to furnish their workmen with certificates of the amounts standing to their credit on the books of the companies which employed them. As these jetons proved to be so serviceable,—being readily accepted as currency in the neighborhood where they were issued, and especially by the managers of the mines in exchange for merchandise supplied to their workmen,—their use continued long after the close of the Revolution, and they held a place in the local circulation many years after the stringency which caused them to be struck had passed away.

M. Florange classifies his descriptions under the following heads: I. Those struck for the Superintendents-general of the mines; one of the most interesting of this series, which includes only a few pieces, is that commemorating the fifty years' service of M. Emile Vuillemin (1845–95) in the mines of Aniche. II. Those relating to coal mines. III. Those pertaining to iron mines. IV. Those for mines of other metals—silver, gold, copper, nickel, etc. V. Salt mines. VI. Mines of asphalt, bitumen, etc., and lastly, VII. Those issued by schools, engineers, learned societies, etc., having allusions to the business.

In several of these groups we find pieces struck to commemorate notable events, the grant of concessions, or the visit or patronage of persons of distinction who were interested in the mines or the workmen; some of these

have witty and ingenious legends. There are others with armorial devices of officials, portraits or legends referring to many of the French Kings, from the time of Henry IV to that of Napoleon III; among these we find allusions to Charles V, the Emperor of Germany, to Marie de Bourgogne, Duchess of Austria and wife of Maximilian; to their daughter Marguerite of Austria, wife of the Duke of Savoy, (a jeton struck in 1527, on which is appropriately placed her "name-flower,") while quite a number have figures of St. Barbara with the emblems of her martyrdom, who seems to be the patron saint of the miners of Anzin. It will be seen from the foregoing summary that these pieces range over a long period — nearly four centuries (the earliest we have noted dating from 1520), and they are replete with historic as well as numismatic allusions. Their devices often furnish interesting information concerning the development of the mining industry, its early and its later methods; some show the ancient pit-holes resembling wells, and their primitive rollers or axles, with cranks to be turned laboriously by hand, in striking contrast with the powerful pumps, engines and convenient buildings of modern days, and many illustrate the various forms of tools used by the miners, and other accessories of their work.

A few examples selected at random may be of interest. On a token of the Bruay mines are the arms of the company which operates them; these have a central perpendicular bar (heraldically called a pale), on which is shown a pit-hole vertically divided, having the ladder used by the workmen placed obliquely within it; on a chief is the meridian sun between two stars, just above the pit-mouth; over the shield is a ball of fire, indicating the explosion of fire-damp, one of the greatest dangers of coal-mines. The supporters are two miners in working dress, and beneath them and sustaining the arms are two large pieces of coal, on which appear the peculiar fossil plants so often found in the carboniferous strata. This piece commemorates a grant of mining privileges made in 1855. The obverse has been muled with various reverses. The dies were by Charles Barberon of Paris.

The argentiiferous lead-mines near Pontgibaud, Auvergne, were opened in 1735 on a royal concession granted to the Duc de Lud, by the Duc de Bourbon, who was then "Grand-Master of the Mines and Miners of France." In commemoration of this event a large medal (size 61 mm.) was struck in silver and lead. The obverse has in three lines, MINES | D' AUVERGNE | M DCC XXXV; on the reverse, pigs of lead arranged in a pile on the right, and on the left the crucibles or melting pots (?) in which the metal is melted for casting; one of the pigs lies in the foreground, and on its side is a small escutcheon, crowned and bearing on the field the three fleurs-de-lis of the royal arms; above are clouds, in a rift of which, to the left, is the emblem of Saturn, which was the planetary sign used by alchemists to denote that metal in their mystical formulae. Legend, above, SATURNI RESERANTUR OPES

(The riches of Saturn are revealed, or in less symbolic phrase, An abundance of lead is disclosed.) Unfortunately the hopes produced by this motto failed to be realized; the mine had a somewhat precarious existence, and was finally abandoned.

One of the most recent, as it is one of the most artistic in execution of these pieces is that designed by Roty for the use of the coal mine at Lens; it was struck in silver, and bronze silvered, on a rectangular planchet 68 by 48 mm. The obverse has a view of the mine buildings, and the tramways approaching them: at the base, on a ribbon entwined with flowers, the motto ARTE ET LABORE (by skill and labor); in exergue, various mining tools partly concealed by branches of oak and laurel. Reverse, a miner to left, the upper part of his body bare, is working with pick at a coal-cutting; behind, near the base, the engraver's name, O. ROTY. Legend incused on three sides of a raised border, RENDRE · A · L'HOMME · PAR · LE · TRAVAIL · LES · RESSOURCES · ENFOUIES · DE · LA · NATURE. (To give to man by means of labor the hidden riches of nature).

One of the oldest pieces is the medal struck in the time of Henry IV, which has a bust of that monarch to right, with the date 1602 below, and on the reverse an altar, on which are two columns surmounted by a crown and united by a knotted scarf; about the left column is twined a palm branch, and about the other, one of laurel. Legend, FÆDERA MAGNI REGIS SACRA (The treaties of a great king are sacred.) On the front of the altar is the inscription in four lines, EX AVRO | FRANCIGENA | AN · FÆD · F · RENO | EFFOSO indicating that this piece was struck on native French gold mined in the year in which Henry the Great renewed the treaty of perpetual alliance between France and the Confederate Swiss Cantons, which, originally made in 1513, had fallen into abeyance long before his accession. Impressions from this die were struck in silver without changing the legend, and a variety having AVRO altered to ARGENTO was also struck in silver and bronze. The size of all three was 46 mm. The gold was found at St. Martin-la-Plaine, on the banks of the little river Gier.

M. Florange was induced to prepare his interesting essay by the exhibition of the very fine collection of these pieces (the only one of the kind in existence, so far as known), contained in the cabinets of the *Société de Combustibles*, and which were sent to an "Exposition of Mines" held in 1900; there are a few examples preserved in the cabinet of the French National Library, in that of the French Mint at Paris, and in some private collections, the owners of which kindly placed them at his disposal for description. Most of the pieces he catalogues, however, are in the Society's cabinet. A number of those not illustrated in his essay have been engraved for the *Tresor Numismatique*, to the plates of which he occasionally refers. Many of the French mines issued paper bills during the Franco-Prussian war (1870-71), which

had extensive circulation, and these M. Florange has elsewhere described. He informs us that a large number of Mining tokens have been struck on the Continent, besides those of France, some of them of even greater historical interest than the French pieces; these he hopes to describe in another monograph, for which he is now gathering material.

M.

Boston, August, 1905.

VERNON'S CAPTURE OF PORTO BELLO.

IT has been said that there is no event in English annals which has evoked so many commemorative medals as the capture of Porto Bello by Sir Edward Vernon, "Admiral of the Blew," which he accomplished "with six ships only." Mr. C. Wyllys Betts, in his "Historic Medals of America," describes upwards of 160 varieties, and his list has received numerous accessions since that volume appeared.¹ The city fell in 1739, and for a year or two afterward the manufacturers of these tokens found it difficult to supply the popular demand, and the pieces were used as counters in the various games of cards for nearly half a century after Vernon's retirement. Even at the present day, there are collectors here and abroad who are constantly watching for "undescribed" varieties; but the slight differences between some of the dies, and the poor condition of the medals after passing through so many hands for so long a period, together with the fact that many of them were struck in a soft metal incapable of resisting wear, render it difficult to distinguish between actual varieties in the dies and those caused by recutting, or the differences more or less due to circulation. A considerable proportion were made of a peculiar alloy similar to if not identical with that called Pinchbeck, after the name of its inventor.

The relation of Vernon's conspicuous victory to American history has given to the series a somewhat peculiar interest. It was issued at a period when the loyal colonists were disposed to show their allegiance to the mother country with much greater readiness than at almost any other time, before or after the event. Sir Edward's popularity was hardly less in the British American colonies than in his own land; and a number of the medals appear to have been sent to this country. Lawrence Washington, the elder brother of George, named his estate Mount Vernon, in compliment to the gallant Admiral. Indeed, there are very few collectors to-day, among those who take any interest in Colonials, whose cabinets do not contain examples of some of the pieces of this quaint series, which have no claim to artistic merit, but whose almost endless varieties of views of the city of Porto Bello, and its harbor lined with forts and batteries, the "six ships" in various positions sailing in to the attack, and the boastful legends proclaiming the prowess of the British Admiral and the humiliation of the vanquished Spaniards, are certain to attract attention.

A correspondent, who has given some study to the details of Vernon's assault on the Spanish stronghold, has found in an old number of the *Gentlemen's Magazine* (x: p. 124), an

¹ It should be said that not all of the 160 pieces catalogued by Betts relate to the capture of Porto Bello; the name of "Vernons" is however commonly applied to the entire series, for the origin of all was due to the popular enthusiasm aroused by that victory, which was increased by the political opponents of the party in power, but waned after Vernon's failure to take Cartagena. The earliest catalogue of these pieces, with which we are familiar, was compiled by the late Mr. Wm. S. Appleton, and numbered 75; this was printed in Volumes II and V of the *Journal*: "Medallic Illustrations," by Hawkins, Franks and Grueber, Volume II

(London, 1885), describes 97; most if not all of these are given by Betts, although he tells us that, because of slight differences of punctuation, etc. (probably due to retouched dies), he is not certain that all there listed are included in his own record. Since the publication of his work, the *Journal* has several times printed accounts of pieces not described by either of these authorities; in October, 1889, the late Mr. E. J. Cleveland communicated six; in our last issue Mr. Benjamin Betts gave three more, and from time to time Dr. Thomas Hall and others have occasionally furnished us with notes on undescribed examples in their cabinets.

extract from the *London Gazette* of March 15, 1739/40, giving an account of the battle, the news of which had then but just reached England, although Porto Bello had surrendered nearly four months previous. He has kindly furnished us with a copy of this narrative; and as it contains some items of interest which will be new to many of our readers, after its long slumber of 165 years, we reprint the story *verbatim*, following the quaint style of the original; and with it will also give the Articles of Capitulation, taken from the same authority:—

PORTO BELLO TAKEN.

Whitehall, March 15, 1739.¹

On *Thursday* last, in the evening, Capt. *Rentone* arrived here Express with Letters from Vice-Admiral *Vernon*, dated on board his Majesty's ship the *Burford*, in *Porto Bello* Harbour, the 12th of Dec. last, to his Grace the Duke of *Newcastle*, his Majestys Principal Secretary of State; which gives the following account.

On the 5th of November last, Vice-Admiral *Vernon* sailed from Jamaica with his Majesty's ships the *Burford*, *Hampton Court*, *Princess Louisa*, *Strafford*, *Norwich* and *Sheerness*, the last of which he ordered to cruise off *Cartagena*. On the 20th of *November*, in the evening, he came in sight of *Porto Bello*, having been delayed in his Passage by contrary Winds. There being but little Wind that Evening, tho' a very great Swell, he anchored for that Night six Leagues off the Shore, being apprehensive of driving to the Eastward of the Harbour.

On the 21st, in the Morning, the Admiral ply'd to the Windward in Line of Battle, having given the proper Orders for the Attack; but the Wind proving Easterly, he was obliged to confine his Attack to the Iron Fort only; close to which the Squadron was piloted by Capt. *Rentone*.

Commodore Brown, in the *Hampton Court*, who led the Attack, executed his Part as became an Officer of Experience and Resolution; and being well followed by Capt. *Herbert*, in the *Norwich*, and Capt. *Mayne*, in the *Worcester*, the Admiral perceived that some of the *Spaniards* fled from several Parts of the Fort; upon which he made the Signal for the Boats in which the Soldiers were, to make the best of their way in order to their Landing, whilst he was coming up to the Fort to batter it. The Admiral luffing up as near to the Fort as he could, the Fire of his Small Arms commanded the enemies' lower Batteries, and had a good Effect in driving them from those Batteries, from which they could do most Harm; and by this means the Men were also secured at Landing; And this (as the Enemy afterwards confessed) was the principal Occasion of their deserting the lower Batteries, the Small-Shot from the former ships not having reached them, tho' their cannon had beat down some of the upper Part of the Fort. As the Boats came near the Admiral's Ship, he called to them to go directly on Shore under the Walls of the Fort, tho' there was no Breach made; but this answered as was expected, by throwing the enemy into a general Consternation, the Officers and Men who had stood to the lower Battery, flying to the Upper Part of the Battery, where they held up a white signal for capitulating. The Admiral answered with a white Flag; but it was some Time before he could stop his own men, and those on board *ye Strafford*, Capt. *Trevor*, which followed him, from firing.

In the mean Time the Seamen had climb'd up the Walls of the lower Battery, and struck the Colours, and then drew the Soldiers up after them, to whom the *Spaniards*,

¹ The date is old style, the year at that time beginning on "Lady-Day," the 25th of March, so that the year by modern reckoning would be called 1740.

who had retired to the upper Part of the Fort, soon after surrendered at Discretion. Their number was only 5 Officers, and 35 Men, out of above 300, the rest being either killed or wounded, or having made their escape.

The ships that went in before the Admiral, were fallen to Leeward, so as to be out of Sight of the *Gloria Castle*; but the Admiral's Ship lying open to the said Castle, they kept firing one of their longest Guns at him till Night; but not being within Point Blank, their Shot either fell short, or went over him, only one Shot went through the head of his Foretopmast, just above the rigging, so that it did no Harm.

The Admiral finding they continued their firing, tryed some of his lower Tier at them, which being new Guns answered beyond Expectation, carrying over the *Gloria Castle* into the Town, none of the Shot falling short, and one of them going through the Governor's House, and some thro' other Houses in the Town.

This successful beginning was attended with a very inconsiderable Loss, there being only three men killed and five wounded on board the Admiral's Ship; the like number were killed and wounded on board the *Worcester*, and one man had both his legs shot off on board the *Hampton Court*. The other Ships had none killed or wounded, and only two Soldiers were shot going ashore, one of which died soon after of his Wounds.

The next morning, being the 22^d, the Admiral went on Board Commodore *Brown*, to call the Captains to consult together, and give out the necessary Orders for warping the Ships up the next Night, in order to attack the *Gloria Castle* the night following, as it would not have been practicable to attempt it in the Day Time; but in this he was prevented, by the Enemy's putting up a White Flag at the *Gloria Castle*, and sending a Boat with a Flag of Truce to the Admiral with the Governor's Adjutant, and a Lieutenant of a Man of War, who brought the conditions sign'd on which they desir'd to capitulate. In answer to which the Admiral immediately drew up the Terms on which he would admit them to Capitulation, and despatch'd them back again, allowing them only a few Hours to take their Resolution; and within the time limited they accepted the Conditions offered them. And before Night, on *Thursday* the said 22^d of *November*, the Admiral sent Capt. *Newton*, who commanded the detachment of Soldiers from *Jamaica*, with about 120 of the said Soldiers, who took immediate Possession of *Gloria Castle* and *St. Jeronimo* Fort, being the remaining Fortress that guarded the Harbour of *Porto Bello*, the *Gloria Castle* lying just below the Town, and *St. Jeronimo* Fort just above it.

ARTICLES OF CAPITULATION.

ARTICLES of Capitulation granted by EDWARD VERNON, ESQ., Vice-Admiral of the Blue, and Commander-in-Chief of his Majesty's Ships and Vessels in the *West Indies*, and Commodore BROWN, to Don *Francisco Martinez de Retez*, Governor of *Porto Bello*, and Don *Francisco de Abaroa*, Commandant of the *Guarda Costa* at the Same Place, the 22nd of November, 1739, O. S.

Article I. That the Garrison be allowed to March out as desir'd, upon condition the King of Great Britain's Troops be put into possession of the *Glory Castle*, before four o'clock this Evening, and the Garrison to march out by Ten O'Clock To-morrow Morning.

That the inhabitants may either remove or remain, under a Promise of Security for themselves and their effects.

II. That the Spanish Soldiers may have a guard if they think it necessary.

III. That they may carry off two Cannons mounted, with ten Charges of Powder each, and their Match lighted.

IV. The Gates of the *Glory Castle* must absolutely be in possession of the King our Master's troops by Four o'clock, and the Spanish Garrison shall remain in all safety for their Persons and Effects, till the

appointed time for their marching out, and to carry with them the Provisions and Ammunition necessary for their Safety.

V. That the Ships, with their Apparel and Arms, be absolutely delivered up to the Use of his Brittanick Majesty; but that all the Officers, Soldiers and Crew shall have Three Days allowed them to retire, with all their personal Effects, only one Officer being admitted on Board each Ship and Vessel, to take possession for the King our Master, and to see this Article strictly complied with.

VI. That provided the Articles above mentioned are strictly complied with, and that possession be given of Castle St. Jeronimo, in the same Manner as is stipulated for the Castle Gloria, then the Clergy, the Churches and Town shall be protected and preserved in all their Immunities and Properties.

And that all Prisoners already taken shall be set at Liberty before our leaving the Port.

Given under our Hands, on board his Majesty's Ship *Burford*, in *Porto Bello* Harbour, this 22^d of November, 1739, O. S.

E. VERNON

CHA. BROWN.

The "Iron Fort" mentioned in the foregoing account was on the northern side of the harbor of Porto Bello, and is that shown on the left field of the medals, for the town is built near the northernmost point of the Isthmus of Panama, about longitude 78, its harbor opening to the westward some twenty miles east of Colon, the proposed eastern terminus of the Panama Canal. "Glory Castle," called by the Spaniards "St. Jago de Gloria," was on the southern side, and appears on the right of the field; the "lower batteries" are shown in the centre; the principal one, called by the Spaniards "St. Jeronimo," was south of the "Iron Fort," and forms a prominent feature in the medallic views of the harbor. These identifications will be of interest to collectors, for they show the details given on the pieces are not imaginary.

When Vernon left England for the Island of Jamaica, on the day that war was declared against Spain, he had nine ships with him; but as if to fulfil his promise made in Parliament shortly before, that "with six ships of the line he would take Porto Bello,"—Admiral Hosier having unsuccessfully assaulted it with twenty men-of-war about thirteen years before,—three of the nine were left in Jamaica when the Admiral sailed thence for the Spanish fortress. One of these, the *Sheerness*, he ordered to cruise off Cartagena, and she is not mentioned as having any part in the fight; her place was apparently taken by the *Worcester*, which must have joined the squadron after it sailed. The "six ships," therefore, were the *Burford* (Admiral Vernon's flagship), the *Hampton Court*, under Commodore Brown, his second in command; the *Strafford*, *Worcester*, *Norwich*, and the *Princess Louise*. Betts (p. 93) calls the latter vessel the "*Louisa*," and thinks she did not actually take part in the engagement, but was the one sent to Cartagena. This inference is shown to be an error by Vernon's official report in the *Gazette*, and though the *Princess Louise* is not mentioned by name in connection with the battle, she was no doubt there, and possibly under the command of Capt. Rentone, who brought the news of the victory to England. This view seems to be sustained by the fact that the names of the captains of each of the other ships are given, while the ship of Rentone, who piloted the squadron, is not named.

GOLD PESO TO BE THE UNIT OF VALUE IN THE PHILIPPINES.

THE unit of value in the Philippines is to be the gold peso, of twelve and nine-tenths grains of gold, nine-tenths fine, when the Government in the Philippines shall have coined and ready for circulation not less than five million of the silver pesos provided for in the bill passed last February. The gold coins of the United States, at the rate of one dollar for two pesos, are to be legal tender in the island. An additional coinage of seventy-five million silver coins of the denomination of one peso is to be struck, which shall be legal tender except where provided by contract.

MEDALS OF THE GRAND ARMY.

XXII.

(Continued from Vol. XXXIX, p. 112.)

THE National Encampment of the G. A. R. is to hold its annual assembly this year in Denver, Colorado, early in September. We have fortunately been able to examine in advance a number of the medallic badges which have been prepared for that occasion by the Whitehead & Hoag Co., of Newark, N. J. While the designs that have been adopted show originality, and several of them have that distinctive "local flavor" which marks so many pieces throughout the entire series, yet, from the numismatic point of view, we regret to say that not one of them can with propriety be called a medal; some of them appear to be cast; one is a combination of metal, enamel and celluloid, while others are merely ribbon-badges with distinctive lettering and a clasp or bar from a die. In former years the various allied bodies, such as the Naval Veterans, the Ex-Prisoners of War, and others which hold their annual Reunions in connection with the National Encampment, have had their own medals or medallic badges; but this year the customary devices were stamped in gold on yellow ribbons, which like several of the preceding, were then attached to bars. These bright-colored ribbons, with their bars of glittering metal, some silvered and some gilt, and others of sober bronze, were very showy; but the large badge for Delegates, six inches in length and composed of several pieces of metal united by chains, was decidedly the most gorgeous of all, and with possibly a single exception, it outshone any that have yet been issued. This will be first described.

116. Obverse, Planchet in the form of the Grand Army star, having the usual emblems in the five points, with small five-pointed stars on each trefoil terminal. On the centre is a bust in citizen's dress, and in profile to the left. This is probably the portrait of the Grand Commander at this Encampment, but no name is given; in this respect the badge follows the unfortunate precedents which have marked so many others of the series. It is surrounded by a circle, on which is the legend in letters of white enamel, GRAND ARMY OF THE REPUBLIC above, and • DENVER, 1905 • below. Resting on the top of this circle and between the upper two points is the American eagle; his wings, expanded, extend outward beyond the points; between the other points appear two national flags, the union of that on the right having twelve stars, while the other has sixteen; the union in blue enamel; the stripes, of which only a portion are shown, in red and white enamels, and the stars gilt. Reverse, plain, except for the maker's name, which is incused in one line. Worn with a yellow ribbon. The width at the eagle is 34, and the height 36. The length of this badge has been stated above.

There are two bars above the star; that next it is composed of two elliptical tablets, gilt, one on either side of a third, silvered; the three represent the great industries of the State; that on the right shows a man ploughing with a span of horses and FARMING in exergue; that on the left has the head of a cow to the right, with CATTLE in exergue; the centre shows the timbered entrance to a mine, with track, loaded car in the background, a shovel on the right of the entrance, and a pick on the left; MINING on a ribbon scroll beneath, mountain peaks in the distance; above is an oblong narrow bar, with circular ends and a rope border; it is of gilt metal, and

lettered **DELEGATE** in white enamel. The upper bar or pin represents a cowboy mounted on a bucking horse; this is bronzed and attached to another piece of bronzed metal with **G** at the left, **A** below the horse, and **R** at the right; the letters are script and filled with colored enamels, the first red, the second white, and the third blue. The lower edge of this is formed by a flowing ribbon scroll of white enamel, lettered in gilt, **39TH NATIONAL ENCAMPMENT**. The several parts of this composition are united by links at the ends. Criticism of the decoration is unnecessary; but its designer has certainly succeeded in combining the elements which characterize life in the "Wild West." The portrait is probably intended for that of the late Gen. Blackmar.

117. The souvenir medal of the Encampment was circular, the field, finished in aluminum or dull silver, and showing a plain in the foreground with three high mountain peaks in the distance; to this was attached by a rivet through the centre, a mounted cow-boy on a bucking horse; his left hand holds the bridle, his right is raised above his head, and swinging his lasso, some loops of which are seen above his left shoulder. The figure is cut to the outlines. The edge of the circle is divided into three compartments; in the upper left, **39TH NATIONAL**; in that at the right, **ENCAMPMENT** and below, in the third, **DENVER, 1905**. Reverse, Plain, except as the copper rivet shows in the centre. Attached by links to a bar of irregular outline formed by two national flags, the staves crossed and on the junction a small star of the Order with central device, etc., but no lettering; above, ● **G A R** ● On the back of the bar the name of the makers in small letters.

118. For the ladies of comrades a gilt metal badge was provided, which is triangular in its general outline. At the base is a miner's pan, shown obliquely from above; on the inner rim **NATIONAL ENCAMPMENT**; on the outer rim, below, **DENVER** and **1905** on the bottom of the pan between the two; on the left another bucking horse and cow-boy; on the right a farmer driving a harvesting machine in a field of wheat; beneath is a shovel at the left and a pick at the right, thus carrying out the references to Colorado industries, an eagle with expanded wings rests on the upper edge of the pan, his head irradiated and a wreath of two olive or palm branches enclosing the lettered star of the Order at the top. On the reverse the name of the makers in two lines, the first semi-circular. Attached by an edge ring and links to a yellow ribbon lettered **LADIES | OF THE | G. A. R.** which falls from a bar composed of two standards, the staves crossed, which are surmounted by two elliptical tablets; that on the right has a view of the remarkable cross on the side of a mountain, well known to travellers in Colorado, with **MT HOLY CROSS** below; on the other tablet are distant mountain tops, and a train of cars moving to left, with **PIKES PEAK** below; olive leaves (?) appear above these tablets. Makers' name on reverse. The bar is gilt.

119. For the Woman's Relief Corps the die just described was altered by substituting for the Grand Army star the cross of that Order with the usual lettering on the arms, and the figures of soldier, sailor, etc., on the centre; the other details as on that last described. This is worn on a ribbon lettered **w. r. c.** and a clasp like the preceding; both the badge and clasp are finished in oxidized silver.

120. The badge of the Ex-Prisoners of War was stamped in gold on a yellow ribbon, with date and name of place of meeting, and attached to a clasp like that last described; this at least has the beauty of simplicity.

121. The badge of the Naval Veterans was also a ribbon, lettered in gold with the name of the organization, place of meeting, etc., and attached to a bar of irregular

outline formed by a cable; on the field are two anchors crossed, with NAVAL VETERANS in two lines, curving, between. Bronzed. Makers' name on reverse.

122. For the Daughters of Veterans a circular badge was furnished, the edge of small dots; the centre white, with a cipher D V in ornamental letters of black in a sort of star having seventeen points. A bar, oblong, with floreated outline, containing a strip of celluloid of white, lettered DELEGATE in black. Worn with a yellow ribbon lettered in gold with the name of the organization, date and place of meeting, etc.

The entire series is disappointing to the numismatist, for it has little claim to be placed among the *medals* of the Grand Army. When the splendid opportunities for striking creditable and historic medals which these annual gatherings afford are remembered, and especially when we recall the numerous excellent pieces which have been produced in the past, we can only express our regret that the collector of medals finds so few among the Denver badges to reward his desires. As badges, the execution is well enough; as already stated, they display a certain originality and vigor, but as medals they have little to commend them. Their absence from the catalogue would, however, leave an unfortunate gap, and for that reason it seems best to give the descriptions.

C. P. NICHOLS.

August, 1905.

THE CROWN ON CANADIAN HALF DIMES.

THE little Five cent coinage struck for Canada since the accession of Edward VII, promises to become a rarity, if the report that the authorities are quietly retiring these pieces is correct. The obverse has the usual bust of the king, which is considered to be as satisfactory as any on so small a scale; the trouble is said to be with the reverse device, which is a crown, and follows the form of that on the Victorian coinage. In consequence of this similarity some one has accused it of being a "female crown," and therefore unworthy of the ruler of the British Empire.

It would be quite interesting if some expert would explain the distinctions in the shape, aside from size, if there are any, between the crowns of the rulers of the realm, due to sex. There being no Salic law in Great Britain, Victoria's regal rights and privileges were not affected by the fact that she was a woman. The escutcheon of the royal arms as borne by her remained unchanged in form at her accession, not being placed on a lozenge, as is done in the case of an "heiress" entitled to use her father's arms. In the heraldic authorities which we have consulted, we find Victoria's crown invariably blazoned without allusion to any difference due to her sex. Boutell, a well-known authority, in describing it, says "the design of the crown has remained unchanged since the time of Charles I," though "the contour of the arches and the artistic treatment of the ornamentation have undergone various modifications at different periods." Since 1649, when Charles I was beheaded, Mary III, Anne and Victoria have sat on the throne, and in the case of each, their crowns, as pictured, have the same double arches intersecting at right angles, jeweled and surmounted with a "mound and cross," and the circlet heightened with fleurs-de-lys and crosses patee, four of each, alternating, or in other words there is no perceptible difference between any of the crowns of British Sovereigns, heraldically speaking, for the last two hundred and fifty years.

The reason assigned for suppressing the issue therefore seems to be "a numismatic myth," or at any rate without just grounds.

H.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XXXIX, page 117.]

The following new medals are to be added to the preceding lists:—

IV. SOUTH AMERICA. B. 3. *Medical Societies.*

Chili, Santiago. First South American Medical Congress, 1901.

2205. *Obverse.* Arms. Above: REPUBLICA DE CHILE Beneath: SANTIAGO

Reverse. PRIMER | CONGRESO | MEDICO | LATINO AMERICANO | 1º DE ENERO | DE

1901

Silver. 17. 27mm. Edge of obverse milled. Rubbings are in the Boston collection, from Dr. Joseph Brettauer of Trieste.

V. THE UNITED STATES. B. 3. *Medical Societies.*

27th Annual Convention of Missouri Pharmaceutical Association, 1905.

Besides Nos. 1804-07, 1824, and 2077, there are

2206. *Obverse.* A pestle and mortar, upon which: JUNE | 13 TO 16 Inscritp-
tion: MEET ME AT PERTLE SPRINGS Exergue: 1905

Reverse. — | GEO. E. BENZ | & CO., MAKERS | 310 OLIVE ST. | ST. LOUIS

Blue enamel, the device and inscription in white. 13. 21mm. With pin attach-
ment. In the Boston collection, the gift of Dr. H. M. Whelpley of St. Louis.

2207. *Obverse.* A pestle and mortar, in white enamel, bordered with gilt, in
front of a pair of scales. Inscription, upon blue field: M—P | A in gilt.

Reverse. CASCARDS | KANSAS CIT(Y)

Brass. Stud-shaped. 12. 20mm. In the Boston collection, from Dr. Whelpley.

2208. *Obverse.* Pestle and mortar, with crescent. Upon this, the ground being
darkened: MO' PHARM' ASS^N

Reverse. Blank.

Silver. Stud-shaped. 12. 20mm. In the Boston collection, from Dr. Whelpley.

2209. *Obverse.* Within highly ornamental border and gilt circle, upon field of
white enamel, two bears using pestle and mortar. Inscription, in white upon red
enamel: 27TH ANNUAL CONVENTION | * PERTLE SPRINGS, MO. JUNE 13-16. 1905 *

Reverse. Within circle: — | GEO. E. BENZ | & CO., | MAKERS | 310 OLIVE ST. |
ST. LOUIS

Brass. 28. 45mm. With two rings and broad blue ribbon, upon which, in gilt:
M. P. A. Also with ornamental pin and bar, upon which, in black upon white enamel:
MEMBER In the Boston collection, from Dr. Whelpley.

F. 2. *Irregular Practitioners.*

2210. *Obverse.* Bust, facing and a quarter to right. Inscription: ADMIRAL
DEWEY

Reverse. * TESTIMONIAL SOUVENIR * | AMERICA'S GREATEST REMEDIES | — |
DR. KING'S | NEW DISCOVERY | —FOR— | —CONSUMPTION— | —. — | ELECTRIC BIT-
TERS | FOR | THE BLOOD (upon band) AND NERVES (upon band) | COMPLIMENTS | —OF—
| M. E. BUCKLEN & C^O CHICAGO.

Gilt. 24. 37mm. Edges milled. In the naval collection of Dr. Malcolm Storer
of Boston.

F. 3. *Pharmacists.*

See preceding.

VI. GREAT BRITAIN. F. 3. *Pharmacists.*

2211. *Obverse.* Within laurel wreath, with various ornaments: SILVER TOKEN | B. PHILLIPSON CHEMIST BRIGHTON

Reverse as that of No. 1321 (R. Phillipson).

Silver. Davis, *Nineteenth Century Token Coinage*, p. 140, No. 1; Boyne, *Silver Tokens of Great Britain and Ireland*, No. 20.

VII. HOLLAND. B. 3. *Medical Societies.*

Amsterdam. North Holland Society of the White Cross.

2212. *Obverse.* Upon crossed palm leaf and staff of Aesculapius, shield with white cross upon red field, with serpent drinking from patera. Inscription: NOORD-HOLLANDSCHE VEREENIGING HET WITTE KRUIS.

Reverse. Blank.

Bronze. 37. 59mm. By Begeer. *Zwierzina, Tijdschrift*, etc., April, 1905, p. 102, No. 870.

VIII. BELGIUM. A. *Personal.*

Dr. Joseph François Kluyskens (1771-1843), of Ghent.

Besides Nos. 1948-9, see No. 2214.

B. 1. *Medical Colleges.*

Courtrai. School of Medicine. Seal.

2213. *Obverse.* Hygieia, erect, holding the armorial shield of the city, arrests the hand of Time, who was about striking with his scythe a man stretched upon the earth. Legend: CORPORE AB AEGROTO PROPERANTIA FATA REPELLO Exergue: COLL. MEDIC. CORTRA. | MDCCLXXIV.

Reverse. Blank.

By Tiberghien. *Justice, Gaz. num.*, May, 1905, p. 125.

Ghent. School of Medicine.

Besides Nos. 2018-19, there are

2214. *Obverse.* Lucina, erect, a torch in right hand, and extending with left a branch of laurel. Legend: VOTO PARTURIENTIS ADES. Exergue: ARTIS OBSTETRI-TIAE | PRAEMIUM

Reverse. S. P. Q. G. | ART. OBST. | PROT: D: D: | JOSEPHUS FRANCISCUS | KLUYS-KENS | MDCCLXXXI

Gold. By Tiberghien. *Ibid.*, p. 130, No. 14.

2215. *Obverse.* As preceding.

Reverse. A burning lamp. Exergue: MDCCXCV.

By Tiberghien. *Ibid.*, p. 132, No. 21.

B. 2. *Hospitals.*

Malines. Leper Hospital.

2216. *Obverse.* Within oval, St. Lazarus at half length, with book in left hand, and blessing with the right. Beneath, upon band, in half circle: CVPIO MVNDARI Below this, a kneeling monk, to left. Inscription: ✠ S(IGILLUM) · RELIGIOSE · DOMUS · LEPROSORUM DE MACHLINIA

Reverse. Blank.

Copper. Alvin, *Revue belge de num.*, LXI, April, 1905, p. 230, pl. IX, fig. 4.

The regular sequence is now resumed.

IX. DENMARK (continued). *Mineral Springs* (continued).

Mineral Waters Trade Union. Copenhagen.

2217. *Obverse.* Between two bottles, a syphon flask. Inscription: MINERAL-VANDS ARBEIDERNES | FAG FORENING

Reverse. Blank.

Shield-shaped. 16 x 19. 26 x 30mm. Bergsøe, *loc. cit.*, p. 3, No. 28, pl. 1, fig. 2.

There may also be mentioned the following:—

2218. *Obverse*. Crowned head, facing, of Queen Margaret of Denmark. No inscription.

Reverse. Within field a diamond, upon which a keyhole, or 0, contracted at the sides. (This has been generally considered to represent the female vulva.¹) No inscription.

Edges milled. Köhler, VII, p. 244, fig.

X. NORWAY. A. Personal.

Fridtjof Nansen (1861–), of Christiana. Physiologist.

2219. *Obverse*. Head to left, between branches of laurel. Inscription: FRIDTJOF NANSEN * PRESENTED BY THE ROYAL GEOGRAPHICAL SOCIETY * FOR ARCTIC EXPLORATION 1895–1896.

Reverse. The ship Fram, with boat near by, on a calm sea. Inscription: POLAR EXPEDITION— | DEN ²⁴/₆ 1893—¹⁸/₈ 1896 | 86.4 DEN ¹⁴/₈ 1895

Gold, silver, bronze. 26. 40mm. *Gazette numismatique*, April, 1897, p. 139. In the collections of Dr. Malcolm Storer of Boston, and the late S. P. Avery of New York.

2220. *Obverse*. Bust, in shaggy coat, facing. In background, the aurora borealis and a ship. Beneath: FRIDTJOF NANSEN In upper right-hand corner: 1893/96 The shoulders project over sides of the medal.

Reverse. Blank.

Oxidized copper. Quadrangular. 21 x 30. 33 x 46mm. In the collections of the American Numismatic and Archaeological Society, Dr. Malcolm Storer, and the late Mr. Avery.

2221. *Obverse*. Bust, facing, and slightly to right, in shaggy coat and with very stern expression. At sides, above, perpendicularly: LANDED IN NEW YORK—OCTOBER 23. 1897. At right, below, perpendicularly: V. D. BRENNER Beneath: FRIDTJOF NANSEN

Reverse. Blank.

Aluminum alloy. 28 x 44. 45 x 70mm. In the collections of Dr. Malcolm Storer and the late Mr. Avery.

2222. *Obverse*. Bust of Nansen with ship. Date of voyage.

Reverse. Bust of Andrée, with balloon. Date of voyage.

Tin. 32. 50mm. By Högel (1896). Wallenstein Cat., 1 April, 1902, No. 2910.

2223. *Obverse*. Bust, facing and to right, with cap. Inscription: FRIDTJOF—NANSEN.

Reverse. Within circle of laurel leaves bearing five circles with skates: (radiant sun) GRONLAND | FORSTE GANG | G JENNERNVANDRET | · 1888 · Inscription: O. DIE-TRICHSEN—O. SVERDRUP— | S. J. BALTO—O. N. RAVNA · C. C. TRANA

Nickel, brass. 17. 24mm. With loop. In the collection of the American Numismatic and Archaeological Society.

2224. *Obverse*. The spirit of Discovery, with hand to brow, going forwards in open boat. Inscription: AMERICAN GEOGRAPHICAL SOCIETY OF NEW YORK.

Reverse. Female with Phrygian cap, to left, with left hand on globe, and extending laurel branch with right. At right, upon a tablet: · AWARDED · TO · | FRIDTJOF · NANSEN · | FOR · HIS · VOYAGE · IN · | THE · FRAM · AND · HIS · SLEDGE · JOURNEY · IN · | THE · UNKNOWN · POLAR · | SEA · TO · 86° 81' · N · | MDCCCXCIII · MDCCCXCVI ·

¹ Queen Margaret unfortunately had the reputation of being "the Danish Semiramis," and Prof. Eric Olaf, of the University of Upsala, declares that the device upon the reverse was a lascivious emblem, the purpose of which was deliberately to insult the kingdom. Elias

Brenner, however, and Köhler more charitably suggest that it may have been merely the letter O, and intended to represent the mint at Örebro, or the coin Öre, though there is given no reason why either should have been indicated so conspicuously.

Exergue, a compass, scroll, and laurel wreath. E. E. EMMET INV. V. D. BRENNER FEC.
Inscription: THE CULLUM GEOGRAPHICAL MEDAL.

Bronze. 46. 71mm. In the collection of the American Numismatic and Archaeological Society.

Dr. Michael Skjelderup (1769–1852), of Christiana.

2225. *Obverse.* Bust, to left. Upon truncation: SCHILLING F. Beneath: LOOS D. Inscription: MICHAEL SKJELDERUP DR. PROF. MED. | (rosette) OCTOGENARIUS INSTITUIT AN MDCCCXLIX (rosette).

Reverse. Aesculapius, with staff, and with wreath in right hand. Legend, to left: CONANTI

Silver, bronze. 21. 33mm. Thick and thin planchet. Kluyskens, II, p. 451; *Ibid.*, Cat., p. 110, No. 47; Duisburg, p. 215, DLXXII; *Ibid.*, Cat., p. 63, No. 725; Koehne, *Zeitschrift*, VI, 1852, p. 282. In the Government, Boston, and University of Pennsylvania collections.

B. 3. Medical Societies.

Christiana Scientific Society.

2226. *Obverse.* Hygieia, seated, to left, with owl, staff of Aesculapius, and retort stand. Inscription: STUDIIS MEDICAMENTARIIS Exergue: SOCIETAS SCIENT. | CHRISTIANIENSIS

Reverse. Within wreath of laurel, bound by ribbon: PRAEMIUM | MUNIFICENTIA | PETRI L. OURE | INSTITUTUM | MDCCCLXXXIV.

Aluminum. 22. 35mm. Edges milled. In the collection of the American Numismatic and Archaeological Society.

XI. SWEDEN. A. Personal.

Dr. Erik Acharius (1757–1819), of Stockholm.

2227. *Obverse.* Bust, to left. Beneath: NAT. 1757. DEN. 1819. Inscription: ER. ACHARIUS M. D. PROF. EQU. AUR.

Reverse. A tree trunk and rocks covered by lichens. Legend: TE REFERENT MUSCI TENERI FRAGILESQUE LICHENES. Exergue: SOCIO SUO MERITISS. REG. ACAD. SCIENT. SU. MDCCCXLVI.

Silver. 20. 30mm. Duisburg, Suppl. II, p. 19, DLX^a; Hildebrand, *Minnespenningar öfver Enskilda*, etc., p. 291, No. 1. In the Government collection.

2228. As preceding, save TENERES
Hildebrand, *loc. cit.*, p. 291, No. 2.

Dr. Olaf af Acrel (1717–1807), of Stockholm.

2229. *Obverse.* Bust, to right. Inscription: O. AB ACREL EQU. AUR. PRÆF. NOSODOCH. SUEC. Exergue; G. L(jungberger).

Reverse. SOCIO SALUTARIS SCIENT. LAUDIBUS PRÆF. CLARO DE PATRIA ET CIVIBUS OPTIME MERITO ACAD. R. SCIENTIAR. STOCKHOLMENS. MDCCLXXXI.

Silver, tin. 22. 35mm. Lüdecke, *Allgemeines Schwedisches Gelehrsamkeits Archiv*, Leipsic, VII, p. 22; Sacklén, *Sveriges Läkare-Historien*, p. 876; Hildebrand, p. 258; Rudolphi, p. 1, No. 2; Kluyskens, I, p. 4; Duisburg, p. 209, DLV; *Ibid.*, Cat., p. 62, No. 707.

Dr. Peter von Afzelius (1760–1843), of Upsala.

2230. *Obverse.* Bust, to right. Beneath: L. P. L(undgren), and the North star. Inscription: PETRUS VON AFZELIUS ARCHIATER.

Reverse. A genius standing upon a crocodile guides it by the staff of Aesculapius. Legend: PRUDENTI AUDACIA. Exergue: INSPECTORI MERITISSIMO STUD. JUVENTUS. FENNICA. UPS. 1821.

Silver. 22. 35mm. Sacklén, *loc. cit.*, p. 569; Rudolphi, p. 1, No. 3; Kluyskens, I, p. 6; Duisburg, p. 214, DLXX, 1; Hildebrand, p. 332, No. 1.

2231. *Obverse.* Head, to right, with cap. At front angle of neck: L. P. L. Beneath, the staff of Aesculapius. Legend: PRUDENTI—AUDACIA.

Reverse. Within laurel and oak branches tied by ribbon: PETRO V. AFZELIO | PER L ANNOS | DOCTORI MERITISSIMO | SOC. MEDICOR. SUEC. | MDCCCXXXV.

Silver, bronze. 32. 49mm. Duisburg, p. 214, DLXX, 2; *Ibid.*, Cat., p. 63, No. 722; Hildebrand, p. 333, No. 2; Schulman, Arnheim Cat., No. 1. In the Government and Boston collections.

2232. *Obverse.* Bust, to right. Inscription: PETR. AFZELIUS PR. ARCHIAT. REG. MED. PROF. UPS. | NAT. 1760. DEN. 1843.

Reverse. Aesculapius at an altar entwined by a serpent. Inscription: ABIIT VATES ORACULA MANENT. Exergue: SOCIO MERITISS. REG. AC. SC. SUEC. MDCCCLVII.

Silver, bronze. 20. 31mm. Duisburg, Suppl. II, p. 22, No. DLXX, 3; Hildebrand, p. 333, No. 3. In the Government collection.

Franz Joachim Von Aken (1738–1798), of Oerebro. Apothecary.

2233. *Obverse.* Bust. Beneath: LVNDERBERG. Inscription: FRANC. IOACH. V. AKEN ASSESSOR NAT. 1738 DEN. 1798.

Reverse. Within wreath of oak leaves: OB IMPENSAM EXTINGUENDIS INCENDIIS OPERAM AMICI F. F.

Hildebrand, p. 243.

Dr. Abraham Baeck (1713–1795), of Stockholm.

2234. *Obverse.* Head, to right. Beneath: LUNDERBERG. To left, the staff of Aesculapius; to right, the North star. Legend: DOCTRINA CLARUS ET ARTE.

Reverse. ABRAH. BAECK PR. R. COLL. MED. ARCHIATRO. R. EQ. DE STELLA POL. MEMBRO. SUO DESIDERATISSIMO AC. R. SC. ST. MDCCXCVII.

Silver. 21. 32mm. Sacklén, p. 46; Hildebrand, p. 237; Rudolphi, p. 6, No. 24; Kluyskens, I, p. 35; *Ibid.*, Cat., p. 109, No. 38; Duisburg, p. 208, DXLVIII; *Ibid.*, Cat., p. 61, No. 702. In the Government collection.

Dr. Peter Jonas Bergius (1730–1790), of Stockholm.

2235. *Obverse.* Two busts, to right. Beneath: C. E(nhörning). Inscription: B(ENGT). BERGIUS FISCUS O. R. COMMIS. P. J. BERGIUS M. D. PROF. HISTOR. NATUR. (B. Bergius was a banker.)

Reverse. ERUDITO FRATRUM PARI SOCIIS SUIS MUNIFICIS ACAD. R. SCIENT. STOCKHOLM.

Silver, bronze. 21. 32mm. Sacklén, p. 727; Rudolphi, p. 15, No. 59; Kluyskens, I, p. 104; *Ibid.*, Cat., p. 108, No. 12; Duisburg, p. 207, DXLIV; *Ibid.*, Cat., p. 61, No. 699; Hildebrand, pp. 210, 226.

Torbern Olof Bergman (1735–1784), of Upsala. Pharmacist.

2236. *Obverse.* Bust, to right. Beneath: G. LIUNBERGER. Inscription: TORB. BERGMAN PATRIAE DECUS AC DECUS AEVI.

Reverse. Within laurel wreath: EPHORO EGREGIO NATIO FENNICA DIE I MAJI MDCCCLXXXIV.

Silver, bronze. 23. 37mm. Lengnich, p. 676, No. 35; Rudolphi, p. 15, No. 60; Kluyskens, I, p. 109, No. 2; Duisburg, p. 205, DXLI, 1; *Ibid.*, Cat., p. 60, No. 694; Hildebrand, p. 208, No. 1.

2237. *Obverse.* Bust, decorated, to right. Beneath: G. L. Inscription: TORBERNUS BERGMAN CHEM. PROF. UPS.

Reverse. Between cypresses an urn, bearing beneath crossed oak and palm: D · 8 · IUL · | 1784 Legend: LUCTUS TU QUOQUE CAUSSA MEI Exergue: ACAD · SCIENT. | HOLM · 1785

Silver, bronze. 21. 33mm. Edges milled. Lüdecke, VI, p. 234; Rudolphi, p. 15, No. 61; Kluyskens, I, p. 109, No. 3; Duisburg, p. 206, DXLI, 2; *Ibid.*, Cat., p. 60, No. 695; Hildebrand, p. 208, No. 2. In the Government and Boston collections.

[To be continued.]

“MILLIONS FOR DEFENCE, NOT ONE CENT FOR TRIBUTE.”

THE authorship of this spirited motto which appears on several of the Hard Times Tokens, has been a matter of dispute. In his Catalogue of these tokens, printed in the *Journal* (see Vol. XXXVIII: p. 20), Mr. Low, following the generally received opinion, attributes it to Charles Cotesworth Pinckney, (1746–1825), a leading Federalist of South Carolina, one of Washington's aides in the Revolution, in which he attained the rank of colonel. After the United States had taken their place among the nations, Pinckney was sent in 1796, as a Minister to France, but the French Directory refused to receive him, though, a little later, the embassy in which he was associated with John Marshall and Elbridge Gerry was more successful. It was no doubt due to the curt manner in which his overtures were repulsed, which excited great indignation in this country, that the credit of this sharp retort to a proposition reported to have been indirectly made to him by a leading member of the Directory, was given to Pinckney.

This is no exception to the many sayings attributed to those who never uttered them, for Pinckney was not the author of this sentiment. When John Marshall returned from France in 1798, and while Pinckney was still abroad, Congress gave a banquet to Marshall, which was attended by members of both houses. At this banquet Robert Goodloe Harper, — then a representative from South Carolina, and the principal leader of the Federalists in the House, and in 1815 a Senator from Maryland, — was present, and offered as a toast, “Millions for defence, but not one cent for tribute.” The enthusiastic reception of the sentiment showed the popular spirit, and a few years later the thought was vigorously put in action in the war between the United States and the corsairs of Tripoli.

The authority for the above statement will be found in Magruder's *Life of Marshall*, p. 129; in the *South Carolina Historical and Genealogical Magazine* for July, 1901, etc.

The use of the motto on the coppers used in circulation in place of Cents, was perhaps less because of its patriotic spirit than for the baser purpose of evading the U. S. laws against striking colorable imitations of the national coin. The words NOT ONE CENT, prominently placed in the centre of the wreath, served to show the token did not claim to be money; the rest of the motto formed the legend above and below the wreath.

W. A. A.

August, 1905.

ROOSEVELT INAUGURATION MEDAL, BY ST. GAUDENS.

PRESIDENT ROOSEVELT has received the St. Gaudens medal designed and executed to commemorate his inauguration to the Presidency. It is of gold and is about three inches in diameter. On the obverse is a bust of the President, in sharp profile. Legend, THEODORE ROOSEVELT, PRESIDENT OF THE UNITED STATES. To the right of the bust, AEQUUM CUIQUE, which is a classical translation of his well-known maxim, “A square deal” (literally, That which is equitable to each one). Reverse, An American eagle perched on a crag. Legend, WASHINGTON, D. C., MARCH IV. MCMV. E PLURIBUS UNUM. Vice-President Fairbanks was presented with one of the medals in gold, while Secretary Loeb and each member of the inaugural committee received an impression in bronze.

SOME UNDESCRIBED BOSTON TOKENS.

A CORRESPONDENT has sent to the *Journal* pencil-sketches of six copper tokens, which we do not find have been noticed by collectors, and concerning which, information is desired. Obverse, Head of Liberty to the left, surrounded by stars, similar to that on the national coinage; the date is 1855. The reverse closely resembles the well known copper pieces, also substantially similar to the reverses of the U. S. cents, but having within a wreath of olive, in three lines, NOT ONE CENT and around the edge BUT JUST AS GOOD.

The reverse above described is muled as an obverse with five reverses. Two of these were evidently struck for tokens or store cards, to be used in Boston, by firms doing business there; two others have the names of wine merchants of Rheims, France, whose champagnes are well known to American connoisseurs, and as these firms for many years had agencies in Boston it seems quite probable they were designed to be used as store cards in this city, and also in New York and elsewhere, by the American agents of the French exporters. Of those undoubtedly belonging to Boston one reverse has the American eagle with the usual accessories, on the centre of the field: Legend, above, CURRIER & GREELEY and below, BOSTON, MASS. A second has on the centre of the field BOSTON with ——— above and below: the legend, only a part of the letters being legible, seems to be FURNISHING GOODS, but this is somewhat uncertain.

Of the two champagne tokens, one has on the field a bunch of grapes and grape-leaves. Legend, above, HEIDSIECK & FILS. and below, RHEIMS. On the other, a similar bunch of grapes, with legend, H. PIPER & CO. above and RHEIMS below. Evidently the dies of both of these were of American origin. The last reverse has no device, but the field is covered with "scraggly work," to use the expression given by our correspondent. All these pieces are the size of the large Cent in circulation fifty years ago. If any of our readers can furnish information as to the origin or history of these tokens, we shall be pleased to receive it.

The Boston Directory of 1855 shows that Currier & Greeley were then in business at No. 4, Liberty Square. The firm was composed of Gilman Currier and Andrew G. Greeley, and their business was that of wholesale dealers in tea and coffee, and packers of spices. The leading importers of wines in those days were J. D. & M. Williams, Codman & Co., J. B. Parker & Co., and S. S. Pierce & Co. All but the last of these have retired from business, or have been succeeded by younger representatives, doing business under different styles, and we have been unable to obtain from surviving clerks or partners, to whom application has been made, any information which would enable us to assign the wine tokens to either of those houses. Much the same may be said of the Furnishing Goods token; although this is doubtless a local issue of some concern in Boston, whatever may be the fact as to the wine tokens, we find little that serves to identify the firm which used it. Old Bostonians remember the well-advertised establishment styled "Oak Hall," in what was then Ann Street, later called North Street, which was conducted by the late George W. Simmons, who sold ready-made clothing and "Gents' Furnishing Goods." Other and older houses were those of Darwin Chaffin, and John P. Rice, and there were offshoots of these stores, conducted by younger men who had been brought up in them, and then started for themselves; but all of these, so far as their founders are concerned, have gone out of business. The weight of probability, from its popular methods of advertising in which it out-

shone all competitors, would seem to indicate "Oak Hall" as the most likely of these to have issued a store-card, but we have found no evidence of that fact, and it may have quite as likely been put out by some of the younger firms. L.

WHAT IS A MÉREAU?

THE use of the term Méreau, especially in French catalogues of coins and coin sales, is not as common as formerly. In reply to the request of a correspondent who desired to learn the distinction between méreaux and jetons, a French collector has kindly furnished us the following explanation. — EDS.

The highest French authorities give the following definitions of a méreau:—

From and after the twelfth century, the name of méreau was given to certain conventional tokens, in lead, copper and silver, of private issue. In ecclesiastical gatherings it denoted the presence of monks, and their share in the division of benefits; in the markets, méreaux were given as receipts for purchases; in the workshops they represented a certain amount of labor performed, and were redeemable for cash. Among the early Protestants, the méreau represented a communicant's token. They were also used as memorials by the various guilds, on the occasion of the funerals of their members.

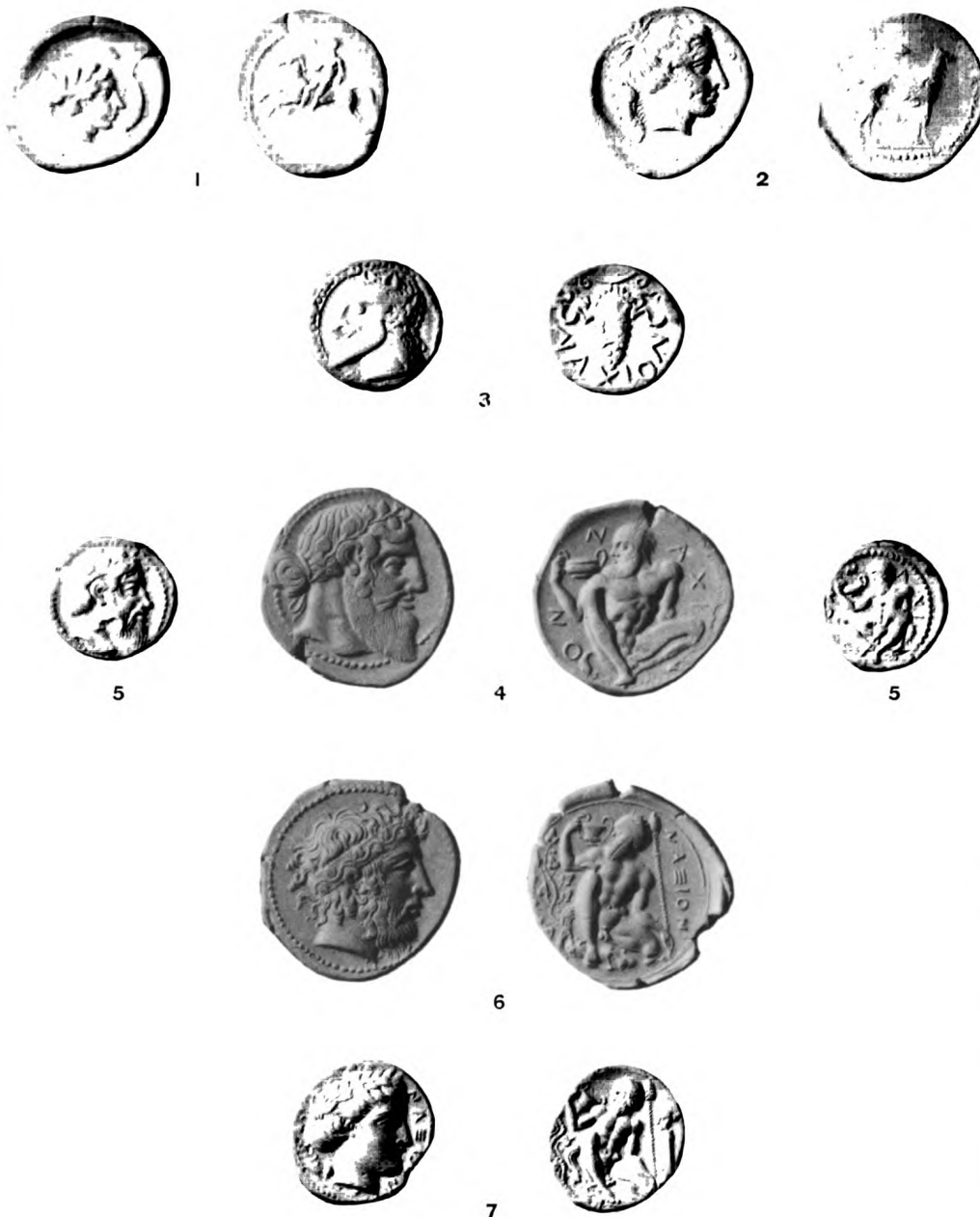
Méreau is therefore virtually identical with a *token, mark or jeton*, but I do not know of an absolute English equivalent, for it seems to have long been used with the various significances attached to each of these pieces. The term is now gradually passing out of use. F.

EDITORIAL.

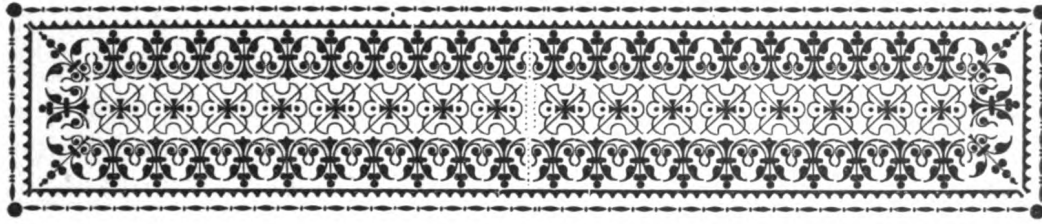
HISTORY REPEATING ITSELF.

AN interesting phase of the troubles which surround the Sultan of Morocco is due to the introduction of a new copper coinage in that country. It appears that this monarch has been attempting to force his people to use, at a value fixed by himself, this issue; having no intrinsic value at all proportionate to that of which it is the token, this has proved a difficult task. His loving subjects could pay their debts among themselves by using it at his valuation, but the Government would not accept it in payment of taxes, duties, etc., at any price. This seems to be an African version of "frenzied finance," and reminds one of the later periods of the Roman Empire, when the imperial authorities issued, in place of denarii, a base coinage coated with silver, or even with tin, to deceive their subjects. Unfortunately for their plans, the reigns of those rulers proved to be of very brief duration; the swords of the Praetorian guards or the assassin's dagger quickly terminating their schemes of filling their coffers. The citizens endured the burden until it became intolerable; the soldiers rebelled, and the rabble having nothing to lose, demanded "*Panes et Circenses*," and when these failed, ruin followed fast. The Sultan has neither bread to spare nor circus shows to amuse his restless people, and riots and troubles of all sorts, at home and abroad, are threatening his overthrow. Thus history is repeating itself on the shores of the Mediterranean.

The monetary system of Morocco is quite a complicated one, so that it is not easy to determine what its standard of value is, if indeed it may be said to have any, aside from that which the whim of its ruler for the time may choose to set upon it. The French mint has struck some coins for the Sultans, and Spanish and occasionally Turkish money circulates among the people; but the values adopted for custom-house purposes vary much from the market value, which is sometimes only one-third of that which the Government places upon it, when paying its liabilities.



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.



AMERICAN JOURNAL OF NUMISMATICS.

At mīhi plavdo
Ipse dōmī, sinvl ac nvmmos contemplor in arca.
—*Horatii, Sat. I, i. 66.*

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No. 2.

ANCIENT GREEK COINS.

XVI. SICILY, 6. (MOTYA, NAXOS.)

BY FRANK SHERMAN BENSON.

[Continued from Vol. XXXIX, p. 99.]



MOTYA now transports the scene of our investigations to a region little frequented by Greeks; for this ancient Phoenician foundation,—at first a simple trading post, as its name, “the spinning factory,” implies,—was situated on the extreme western coast of Sicily, well within the recognized confines of Carthaginian dominion. A city so far removed from the multiform rivalries and activities of Greek life would find no place in the present inquiry, were it not for a few coins whose Greek or Punic inscriptions distinguish them as the rare products of the Motyan mint.

And indeed Motya, although an important naval station for the Carthaginian power, is hardly mentioned in Sicilian history until early in the fourth century, when it was attacked by Dionysios, who here terminated a brilliant march of conquest through the hitherto inviolable territory of his hereditary foe. The siege which followed, ranking as it does among the most stubbornly contested of the world's history, gives to the island stronghold its principal interest.

And terrible indeed is this chronicle of furious assaults repulsed with fanatic bravery, and of endless hand-to-hand conflicts, pursued always to the

destruction of one or the other band of combatants. Even the final capture of the city's massive and desperately defended walls seemed no positive advantage gained, but rather only the prelude to a succession of disconnected, savage, mortal struggles, from battlemented house to house, from barricaded street to street, from hastily fortified square to square. Nor must we forget that Dionysios, besides urging on the fury of his attack with all the known appliances of ancient warfare, the heavy battering ram, the lofty movable wooden tower, the massive mole, here first made trial with terrible execution of his latest invention, the catapult, and from well-chosen sites hurled into the lofty city a continuous shower of death-dealing thunderbolts.

MOTYA.

166. Didrachm, wt. 124 grs. B. C. 420-397. (Pl. XVI: 1.) Obv. Head of nymph to right; around, three dolphins. Rev. Nude youth riding sideways on horse galloping to left: border of dots.

(From the Bunbury sale, No. 358.)

167. Didrachm, wt. 126 grs. B. C. 420-397. (Pl. XVI: 2.) Obv. MOTYAION Head of nymph to right; behind, crayfish. Rev. Dog standing to right: border of dots.

(From the Bunbury sale, No. 358.)

In a small "barbarian" community such as this, one could hardly expect many evidences of a pure or well-developed Greek culture; so we are not surprised to discover that the types of Motya, far from presenting original compositions, are always copied with slight variation from one or another Sikeliot source.

Thus the obverse of the former coin is seen to be imitative of the Syracusan scheme already illustrated (Pl. VI: 8), while the reverse horseman finds his original in a type of less distant Himera. This group may either represent a youth boastfully parading his perfect balance by the easy attitude in which he sits his galloping bare-backed steed; or it may refer to a form of contest at one time important enough to be included among the Olympic games, although, like the mule-car race, discontinued after flourishing for half a century. It was in this *κάλπη* that the riders, at a certain spot in the course, had to leap from their horses at full speed, and running beside them, thus struggle to attain the goal.

The motif for both types of the second coin originated at Segesta, and since we intend in our next paper to consider at length the issues of this far more important city, no explanation of these Punic imitations need now be offered.



NAXOS, which gloried in the proud title of the most ancient Hellenic settlement in Sicily, owed its foundation to the chance that an adventurous sailor, one Theokles of Chalkis, helplessly driven before an easterly gale farther and farther amid the fabled terrors of unexplored seas, saw at last looming high before him a mountainous coast, in whose rugged extent his good fortune disclosed a safe and accessible harbor. This eastern shore of Sicily so favorably impressed the wanderer that, after regaining his native city, already famous for its colonial enterprise, he quickly organized an expedition, and in the year 735 returned to take formal possession. As oikist Theokles bestowed upon his new settlement a name which should do honor to certain of his companions who had sailed from the island of Naxos in the far Aegæan sea.

Increasing rapidly in wealth and power, this earliest of Sikeliot cities was able a few years later to found, near by, two colonies, Leontinoi and Katane, both, as we have seen, active and prominent factors in Sicilian history. The story of Naxos, resembling closely that of this second daughter city as already given, in part XIV, shows her first two centuries of peaceful independence closing with the tyranny of Hippokrates, — himself but a forerunner of Gelon and Hieron. It was this latter despot who, still as in the case of Katane, proceeded to banish the entire population of Naxos, although without extinguishing her name and identity.

Then soon after his death, again came freedom, lasting for three-quarters of a century, during which period we read of a fierce but unsuccessful attack on Naxos by Syracuse and Messana, and next of the citizens' enthusiastic support of their chosen allies, the Athenians. But this useless and ill-advised defiance of their Doric neighbor received a cruel punishment, for no sooner had Dionysios consolidated his power in Syracuse than he proceeded to the capture — made easy, it is true, by treason — of Naxos, whose final terrible doom was now accomplished. Not content with selling all her people into slavery, the ruthless conqueror decreed a complete destruction of the city, and then with grim irony handed over the desolated ruins to his Sikel allies, as representing the original owners of the land.

Thus in 402 vanished another Hellenic city.

NAXOS.

168. Drachm, wt. 83 grs. Before 480 B. C. (Pl. XVI: 3) Obv. Head of Dionysos to left, with pointed beard and long hair, wearing wreath of ivy; border of dots between two plain circles. Rev. NAXION Bunch of grapes on stalk with two leaves.

This favored district, renowned for its fertility in the growth of the grape, would naturally cherish with peculiar care the worship of Dionysos; so that we recognize without surprise the god of the vine in this archaic ivy-crowned head, and acknowledge as well the fitness of the reverse type, a bunch of grapes pendant from their leafy branch. It must, however, be confessed that this worship may have been introduced by the first colonists, among whom were, as has been said, numerous adventurers from the older Naxos, one of the many spots claiming the somewhat doubtful honor of being the birth-place of the festive god. And we shall find later, on the first coin types of the Aegaeon island, a kantharos, symbol of the same Dionysiac cult; while the latest issues supplement this convivial design with a head of the wine-god himself.

The typically archaic character of our coin establishes as its early date in all probability the latter half of the sixth century; a determination strengthened by the Aiginetic weight-standard, which, as a colony of Chalkis, Naxos followed in these first issues.

169. Tetradrachm, wt. 264 grs. B. C. 461-415. (Pl. XVI: 4.) Obv. Head of bearded Dionysos to right, wearing wreath of ivy, and hair tied in knot behind: border of dots. Rev. NAXION Nude bearded Seilenos seated facing and to left, holding kantharos in right hand.

(From the Trist sale, No. 49.)

170. Drachm, wt. 66 grs. B. C. 461-415. (Pl. XVI: 5.) Obv. Similar to last. Rev. NAXION Similar to last.

(From the Hoffman sale.)

This tetradrachm is an exceptional coin; considered indeed by Mr. Percy Gardner "one of the most remarkable in existence." For, examining first the obverse, we find in the head of Dionysos a series of striking contradictions. A casual glance at the stiff formal treatment of eye, moustache and beard, would justify the belief that without doubt such a painstaking artist was just emerging from the archaic environment. But more detailed study shows an easy grace in the finish of hair and ivy-wreath, together with an assured boldness of attack in the difficult projection of beard and hair-knot beyond the dotted border, which are undoubted evidences that this engraver's experience and technique would not be out of place in the later years of the transitional period.

The same inconsistencies are found in the reverse. The figure, depicting aged Seilenos as the shameless embodiment of unrestrained bestial indulgence, is modelled with a strict fidelity to nature, a studied if exaggerated treatment of the muscles, and a masterly foreshortening of his difficult posture, which would all presuppose an advanced artistic period. While on the

other hand we are confronted by the most patent archaisms; such as the representation of the body facing while the head is in profile, and the fact that the inscription still clings to the early X instead of the later Ξ.

My own thoughtful judgment must style the coin archaistic, and as to date would place the designer towards the end of his possible orbit. Thus I prefer to consider the archaisms he has displayed, as simulated, and the result either of policy or affectation. Neither quality is unexampled in the artistic temperament, even of the present day; and designed stiffness seems far more probable than precocious excellence.

Mr. Gardner states the unusual and interesting fact that all the known examples of this Seilenos are products of a single die; which makes our uncertainty only the more trying.

171. Tetradrachm, wt. 263 grs. B. C. 415-403. (Pl. XVI: 6) Obv. Head of bearded Dionysos to right, wearing stephane decorated with ivy-wreath: border of dots. Rev. NAΞION Nude bearded Seilenos seated facing and to left, holding kantharos in right hand and thyrsos in left; on left, ivy growing: plain border.

(From the Montagu sale, No. 119.)

Still the same characteristic types, but now softened and elaborated by the skillful hand of a later and more accomplished technician, who has made his work the masterpiece of Naxian issues. The head, a composition of genuine distinction, is however not wholly pleasing, with its somewhat sensual features, refined to the verge of effeminacy, and its luxuriant curling locks, which show the profuse use of those unguents so dear to southern races. A charming touch is however displayed in the delicately twisting vine branch which transforms the rather severe stephane into a graceful adornment.

The reverse is even more highly finished, although of course merely a development of the older scheme. Indeed the constant adherence of Naxian engravers to this figure, in spite of a pose technically so difficult, gives plausibility to the suggestion that perhaps somewhere in the city there stood a popular and venerated statue of similar design. Here is visible the same advance in treatment as in the case of the head. The attitude has become less constrained; while the muscles, more relaxed and supple, show no exaggeration, and have become properly subordinated. As we study the naturalism apparent in the growing vine, in the little hillock from which it springs, and in the thyrsos, where both the pine-branch staff and the pine-cone head are so clearly defined, we realize at once that the inspiration of this scheme is found primarily in the school of painting. This stylistic influence indeed is evident in many Sicilian coins (Plates XII: 9; XIII: 3, etc.), although its domination of an entire class will only be seen later when we come to the study of Cretan issues.

172. Didrachm, wt. 127 grs. B. C. 415-403. (Plate XVI: 7.) Obv. NAΞΙΩΝ Head of Apollo to right, laureate; behind, laurel-leaf with berry: border of dots. Rev. Similar to last, and on right, term.

The obverse of this most rare and interesting coin perpetuates the worship of a far more worthy member of the Pantheon than the usual civic types; for it displays the radiant laurel-crowned head of the noblest of all Greek deities, divine Apollo. It was his revered sanctuary, and the solemn rites and ceremonies performed therein to him in that incarnation of Archegetes, already found so powerful at Katane (No. 151), which made Naxos the recognized centre of all Sikeliot religious life. In a land of such ceaseless change and activity as Sicily, and with a people always so animated by an adventurous spirit as was the Greek, a most natural and indeed almost spontaneous cult would be that of the Leader whose watchful guidance a solemn prayer could secure for any new undertaking, and of the Founder whose powerful aid could be hopefully invoked for a favorable ending of each hazardous venture.

[To be continued.]

SOME UNDESCRIBED MEXICAN PIECES.

COLLECTORS of Spanish-American pieces, whether coins or medals, recall, no doubt, the interesting paper contributed to the *Journal* by Mr. Benjamin Betts on the Proclamation pieces struck in the Spanish-American possessions from time to time, and in most of the larger cities, to commemorate the accession of a new ruler to the throne of "Spain and the Indies," as the successors of Ferdinand and Isabella began to style themselves, a half-century or so after the discovery of the New World. Mr. Betts brought down the list of descriptions of these Medals to a comparatively recent date, and perhaps there were few if any having reference to America struck later than the period at which he rested. The Fonrobert Catalogue contained quite a number of them, but I believe none relating to America which have not been mentioned by Mr. Benjamin Betts, the late C. Wyllys Betts, in his *American Colonial Medals*, or in the well known Fischer Catalogue, so carefully prepared by Mr. Lyman H. Low, one of the editors of the *Journal*, and a work to which collectors of these pieces have frequent recourse. With this brief reference to former studies in this direction I am pleased to be able to send to the *Journal* notes on five pieces which relate to Mexico. Though none of these are of remote date, they all seemed to have escaped the notice of Betts, Fonrobert, or Fischer; some of them, and it may be all, were purchased in a sale held by Mr. Low about three years ago, when they formed a part of the collection of the late Dr. J. W. Bastow, whose long residence in Guadalajara, Mexico, and

whose familiarity with Mexican numismatics enabled him to gather many rare pieces, for which he had unusual opportunities. It is greatly to be regretted that his untimely death prevented the completion of a work on the Mints, Mint-marks and Money of Mexico, which he had planned, and towards which he had accumulated much valuable material.

The first to be mentioned was struck in Zamora, a market town in the State of Michoacan; on the obverse is a bust of Charles IV in profile to right; he is in uniform, his head bare; he wears a peruke, the ribbon bow appearing behind the collar; across his breast is a broad Order ribbon. Under the truncation CARLOS IIII * On the reverse, in three lines * ANO * 1791 * | ZAMORA | D. N : C. The rims are reeded and the edge plain. This is a cast piece of silver. Size, 35 mm. Charles IV succeeded to the throne in 1789, having been crowned at Madrid on the 23d September of that year: for some reason that does not appear, the cities in his American possessions were slow in issuing the usual Proclamation pieces. One was coined in Valladolid, the capital of Michoacan, in 1791, and described by Herrera.

Ferdinand VII succeeded his father, Charles IV, on the 19th March, 1808, when the latter abdicated; just six weeks later he was himself forced to resign the throne by Napoleon, and did not "come to his own again" until March, 1814; but the following piece, struck in 1809, in Santander — one of many Mexican Proclamation pieces in honor of this monarch, shows that he was still recognized as the King of Spain and the Indies by loyal followers on this side of the ocean. Santander, or more properly Nuevo Santander as it was called to distinguish it from the city of the same name in the mother country, was a prosperous town in the State of Tamaulipas. The obverse has the arms of Spain as borne by the Bourbons — Castile and Leon quarterly, with the pomegranate of Granada separating the base of the lower quarters, and the Bourbon lilies on an escutcheon of pretence. The shield is surmounted by the large crown displayed on Spanish coins, and stands between the familiar pillars which are also crowned and about which are entwined the customary scrolls. Legend, beginning to read at the top instead of the left, as is more commonly the case, FERNANDO * VII * REY * DE * ESPANA Y * DE * LAS * INDIAS * Reverse, Within a wreath of two branches of laurel, slightly open at the top and the stems surmounted by a small lily at the base, the inscription in six lines, PROCLAMADO | EN LA CAPITAL | DEL NUEBO SAN | TANDER EN 8 DE | ABRIL DEL * * | ANO · DE 1809 (Proclaimed in the capital of New Santander April 8, 1809.) Between each set of leaves on the reverse are two berries. The edge has alternate oblongs and circles. The N's on this and the preceding have the "tilde." Silver. Size, 39 mm.

Another of the same King is a premium or reward medal, recognized as of Mexican origin by the engraver's signature. The obverse has a well executed bust in military uniform and in profile to right, the head bare, and an

Order ribbon on his shoulder. On the truncation at the left, the name of the engraver, *F. Gordillo F. Mo*. Legend, FERNANDO · VII · REY DE ESPAÑA · Y DE LAS INDIAS Reverse, A wreath of palm branches on the left and of olive on the right, tied with a large ribbon-bow at the base, and enclosing the inscription in four lines, EN | PREMIO | DE LA | FIDELIDAD (In reward of fidelity, — or better perhaps in view of the conditions when granted — In recognition of loyalty.) There is a very large loop of unusual form, a part of the planchet, at the top. The edge is plain. Bronze, gilt. Size (elliptical), 41 x 47, or including the loop at the top, 62, nearly. From the metal used, it is thought that this was probably designed to be given to the army.

Another medal of elliptical form, and from its inscription evidently designed, like the preceding, to be given to the troops, was struck in 1852. The period after the evacuation of Mexico by the United States forces in February, 1848, was followed by internal dissensions, and by the attempts of General Santa Anna to make himself dictator once more, as he had done in 1835; his supporters were opposed by the "friends of Liberty," and though the General had been badly defeated in the war with the United States and lost much of his popularity, he succeeded in 1853, in regaining by force a second dictatorship, and for two years ruled with despotic power, but was then again compelled to abdicate, and once more went into exile. These years of revolution have several interesting medals struck by the leaders of the opposite parties, and one of those issued by the State of Zacatecas, or its capital city of the same name, will next be mentioned. The obverse has a military trophy, consisting of a lance, erect on the field, crossed by a sword to left, its hilt above, and by a staff to right on which is a flag so draped that it forms a triangle with the staff for its longer side; on the top of the staff is a Liberty-cap, from which we infer that this was issued by the adversaries of Santa Anna. Legend, EN 21 DE LA SETIEMBRE DE 1852 The writer has not learned to what special conflict this date alludes. Reverse, A wreath of laurel extends its branches half way up the sides; the stems crossed at the base. Inscription in four lines, LAS | ZACATECA- | NAS AL | VALOR (The Zacatecans to valor.) The laurel branches terminate at the ends of the second line. Plain edge. A long loop at the top of the planchet. Silver. Size, 28 mm. in height, by 23 in width.

The description of one more medal struck by the capital city of the same State will complete this article. This also has an elliptical planchet, and the metal was from the famous vein of silver of almost fabulous richness, over which that city was built. On the obverse field is an open book having LEY (Law) on the top of its left page; over this is a Liberty-cap in the midst of rays which are dispersed over the entire upper field: branches of olive or laurel fall beside the edge from the upper part of the planchet, and just within them is the legend LA ASAMBLEA MUNICIPAL DE ZACATECAS (Municipal Assembly,

etc.) Reverse, On the field, the inscription in eight lines, AL CO | BENEMTO | DEL ESTADO | J. G. ORTEGA | VENCEDOR | DE LA | TIRANIA | 1861 This, with the abbreviations, may perhaps be read: "To Commander J. G. Ortega, well deserving honor from the State and the conqueror of tyranny, 1861." This inscription is separated from the field by a line parallel with the border, outside of which is a branch of laurel on either side. A "die-projecting loop" at the top. Edge plain. Silver. Size, 41 mm., height, 32 width.

The great variety of types on Mexican coins and medals, with the fact that they are the earliest examples of the numismatic art in America, should attract the study of the entire series to a far greater extent than seems to have been the case hitherto. While many of them are rude in execution, often roughly cast and to be classed with "Necessity pieces," there are also many of excellent workmanship, tastefully and artistically designed, and full of historic interest. As the silver standard has passed away, giving place to gold, in our sister Republic, it is evident that the destiny of many rare coins, and especially the Proclamation pieces which were so freely issued when Mexico was a Spanish dependency, is not to be the drawer of the collector but the melting pot of the Mexican Mint. Many have already found it. Whatever is to be done to rescue from utter oblivion those which remain must be done speedily, or it will be impossible to preserve even their memory.

F. G. K.

NOTES ON ROMAN COINS.

BY GEORGE N. OLCOTT, PH. D.

(Continued from Vol. XXXIX, p. 61.)

IN the present article, I register another batch of Roman coins from my collection which are lacking in the standard works of Babelon for the republican period, and Cohen for the empire. Each year the inadequacy of Cohen's work, magnificent as it was in conception, and epoch-making in execution, becomes more apparent. In the infinite intricacy of the Roman imperial series, what more could one man do, even with the grand collection of the Bibliothèque Nationale to draw from? Yet while we wait for the *Corpus* of Roman coins, which would take years, if not decades, in the preparing, would that some beneficent Carnegie Institute might provide the means for a thorough revision! Until such time, "lacking in Cohen" will give honorary mention to many an oft-published piece.

(A.) REPUBLIC.

M. OPEIMIUS. (About 134 B. C.)

1. Silver *Denarius*, finely preserved, from the collection of M. le Comte de L—, sold in Paris, May, 1905. Weight, grm. 3.94; size, mm. 18. Obv. Helmeted head of Roma right. Behind, a tripod with *cortina*. Under the chin, X. Circle of

dots. Rev. Apollo *arcitenens* driving a galloping biga right. Beneath, M · OPEMI (*sic*). In the exergue, ROMA. Circle.

This seemingly unpublished variant differs from Babelon's *Opimia*, No. 12, only in the mis-spelling OPEMI for OPEIMI. I take this merely for an engraver's blunder, quickly withdrawn from the dies. EI for long i is frequent in inscriptions and coins of the second century B. C., but I am unaware that E replaces EI in accented syllables, though it is common enough in final syllables, as HERCOLE, HERCLE for the classical HERCVLI.

Q. POMPONIUS MUSA. (About 64 B. C.)

2. *Plated Denarius*, well preserved, from the same source as No. 1. Weight, grm. 2.74; size, mm. 20. Obv. Laureate head of Apollo right. Behind, eight-rayed star. Circle of dots. Rev. The Muse Clio, left, looking at a roll of manuscript in her right hand, and leaning her left elbow on a high *cippus*. At right, Q · POMPONI; at left, MVSA. Circle of dots.

A hybrid coin made up of the *obverse* die of Babelon's No. 22 with the *reverse* die of No. 11.

The coins of this official, dating from the years just before Cicero's famous consulship, are among the most interesting of the whole republican series. Who Musa himself was, is unknown; but he certainly punned on his own name in selecting his coin-types, which present copies of the famous group of statues of Hercules and the Muses that the Roman general Fulvius Nobilior had brought to Rome from Ambracia after his conquest of that town.

Q. SICINIUS. (About 49 B. C.)

3. *Denarius*, in excellent preservation, acquired in Genoa, 1905. Weight, grm. 2.82; size, mm. 18. *Plated*. Obv. Diademed head of Apollo right. Beneath, *. At right, Q · SICINIUS. At left, III · VIR. Circle. Rev. A winged *caduceus* (left) and palm branch (right) crossed. Above, a wreath. Below, Q · SICINIUS. In the field, III—VIR. Circle of dots.

This is another hybrid, formed of Babelon's *obverse* 1 and *reverse* 5. Bahrfeldt (*Nachträge*, p. 241) cites a similar coin from his cabinet, one from the public collection of Gotha, and one (Bignami Coll.) now in the *Conservatori* at Rome.

L. MUSSIDIUS LONGUS. (About 43-42 B. C.)

4. *Denarius*, well preserved, from the Comte de L— collection, Paris, 1905. Weight, grm. 3.66; size, mm. 20. Obv. Veiled and diademed head of Concordia right. Behind, CONCORDIA. Under the chin, a star. Circle of dots. Rev. Two persons facing each other on a platform inscribed CLOACIN. They rest their right hands on *cippi*; he at the left raises left hand, while he at the right has his left arm covered with the folds of his toga. Above, L · MVSSIDIVS · LONG. Circle of dots.

This interesting *Denarius* is a variant of Babelon's *Mussidia* No. 6, in having LONG. instead of LONGVS. The space did not admit of the full form, and in this abbreviated spelling the coin seems to be inedited. The shrine of Venus *Cloacina* was laid bare two years ago in the *porticus* of the Basilica Aemilia on the Roman Forum.

(B.) EMPIRE.

REIGN OF TITUS (WITH VESPASIAN, A. D. 71-79).

A. D. 72.

5. *Æ Sestertius*, in very good condition, obtained in Munich in 1904. Weight, grm. 21.96. Obv. TICAESARVESPASIANIMPPIIPONTRPOTIICOSII. Bare bust of Titus right, with head laureate. Circle. Rev. CAESERDOMITIA — NCOSDESII. Domitian on horseback galloping left, holding a sceptre terminating in a human head. Beneath the horse, s c. Circle.

This is an interesting variant of Cohen's *Titus* No. 29, with the blundered spelling CAESER for CAESAR. It is well known that two groups of "artists" were employed in engraving dies in the Roman mint; the first was composed of more or less skilled die-cutters, who designed the types, while the other inferior workmen confined their attention to the inscriptions; and the difference in skill and accuracy is often manifest on the coins. Let us hope that our workman received a prompt discharge for his carelessness! At any rate, I am not aware that any more of these CAESER coins ever got into circulation.

A. D. 74.

6. *Æ As* in fine condition, from the Adolph Martini collection, Berlin, 1904. Weight, grm. 12.97. Obv. T·CAESAR·IMP·PONT. Laureate head right. Circle of dots. Rev. TR·POT·COS·III·CENSOR. Two cornucopias crossed over a caduceus. Circle of dots.

Cohen (*Titus* 325-326) knows this type only with the form CAES.

A. D. 77.

7. *Æ Denarius*, acquired in Rome in 1903. Weight, grm. 3.50. Obv. TCAESAR [IMP] — VESPASIANVS. Laureate head r. Circle of dots. Rev. Roma seated right on a pile of arms, made up of two shields and two helmets, resting her left hand on her spear and her right on her knee, and looking at the wolf and twins before her. In the field, in front and behind, flying vultures. In exergue, COSVI. Circle of dots.

Cohen (*Titus* 64) registers this type in gold only. The reverse is interesting as illustrating the antiquarian tendencies of the period. It is copied directly from an anonymous *Denarius* assigned to about 104 B. C. (Bab. I, p. 72.) Titus was the first to inaugurate the series of "restored" coins, with an *As* of M. Agrippa bearing his ('Titus') imprint (Bab. II, p. 570); and the same *Denarius* of 104 B. C. was "restored" later by Trajan (*ib.*, p. 571), with senseless substitution of ships' prows for the vultures. What better

proof, if such were needed, that the ancient Romans were coin collectors? For these "restored" types must have been copied from old specimens preserved in cabinets or jewel-caskets; and the taste for collecting evidently lasted until the end of paganism, at least among the elect, for Symmachus, *Epist.* II, sadly remarks: "I am the only one left who cares for old coins." [*Spectatorum veteris monetae solus supersum.*]

REIGN OF DOMITIAN. (A. D. 81-96.)

(Uncertain year.)

8. *Æ Quadrans*, in good condition, from the Rusconi collection, Rome, 1900. Weight, grm. 2.77. Obv. IMPDOMIT — AVGGERM. Diademed female head left. Circle of dots. Rev. A large vase of flowers and fruits. Circle.

I do not find this variety of the "small bronze" in Cohen. The very numerous issue of small-change, *Quadrantes*, under Domitian, recalls the satirical remarks of the contemporary writers, Juvenal and Martial. The *Quadrans* was the price of a bath (Horace, *Sat.* I, 3, 137; Juv. VI, 447), and *Centum Quadrantes* was the dole (*sportula*) meted out to the hungry client by the wealthy patron (Mart. I, 59, III, 7, etc.).

REIGN OF TRAJAN. (A. D. 98-117.)

A. D. 105-112.

9. *Æ Denarius*, good, acquired in Amsterdam, 1904. Weight, grm. 3.10. Obv. IMPTRAIANOAVGGERDACPMTRPCOSVPP. Draped bust right, laureate. Circle. Rev. SPQROPTIMOPRINCIPI. Genius, full front, looking left, pouring upon an altar from a *patra* in his right hand, and holding a cornucopia over his left arm. Circle.

A variant unknown to Cohen (cf. his 394), with the head turned to the left.

REIGN OF HADRIAN. (A. D. 117-138.)

A. D. 117.

10. *Æ* Very good *Denarius*, obtained in Amsterdam, 1904. Weight, grm. 2.62. Obv. IMPCAESARTRAIANH—ADRIANVS AVG. Laureate bust right, with drapery over left shoulder. Circle. Rev. PARTHICDIVITRAIANAVGFPMTRPCOSPP. In exergue, ADOPTIO. Trajan, clad in toga, right, grasping with both hands the hand of Hadrian. Circle.

This is one of the earliest of Hadrian's coins, minted shortly after his adoption, and probably in the East. It differs in the legend of the obverse from all the varieties cited by Cohen (Nos. 3-6).

REIGN OF ANTONINUS PIUS. (A. D. 138-161.)

A. D. 140-144.

11. *Æ Denarius*, good, from the collection of Mr. R. C. Davis, of Philadelphia, sold at auction in New York in 1890. Weight, grm. 3.04. Obv. ANTONINVS —

¹ Cf. Pomponianus *De Usufructu* (Digest VII, 1: 28); uti solent; and Suetonius, Aug. 75. *nomismata aurea vel argentea vetera quibus pro gemmis*

AVGVIVSPP. Bare head right. Circle. Rev. The wolf right, in the *Lupercal*, suckling Romulus and Remus. Above, TRPCOSIII. Circle of dots.

The inscription TRPCOSIII with this type is unknown to Cohen, who gives it (No. 914) only with TRPOTCOSIII. Furthermore, his cut of the specimen in the French national collection shows the TRPOT above the figure, and COSIII below it. My coin should be inserted after his No. 837.

A. D. 148. (AURELIUS CAESAR.)

12. Æ *As* acquired in Rome in 1898. Weight, grm. 9.36. Obv. AVRELIUS — CAESAR — ANTONINIAVGPIIFIL. Bare head right. Circle of dots. Rev. TRP — OTIII — COSII. In the exergue, VIRTVS. In the field, s — c. *Virtus* seated left, with scabbard in extended right hand, and sceptre upright in left. Circle of dots.

Should be inserted between Cohen's 1015 and 1016 (unless indeed the latter be amended to read: "Avec son buste nu *ou* drapé et cuirassé à droite").

A. D. 154.

13. Æ Good *As* from the Edwards collection, sold in New York, 1889. Weight, grm. 9.38. Obv. ANTONINVS AVG — PIVSPPTRPXVIII. Laureate head right. Rev. FELICITA — S — C — [O] — SIIII. In the field, s — c. *Felicitas* left, holding upright a long winged caduceus with her right hand, and two ears of wheat in her left. Circle of dots.

This would come after Cohen's No. 371, which is identical but dates from the preceding year 153 (TR. POT. XVII).

A. D. 156.

14. Æ *As* in good preservation, same source as last. Weight, grm. 11.93. Obv. ANTONINVS AVG — PIVSPPTRPXX. Laureate head right. Circle of dots. Rev. COS — IIII. In the exergue, s · c. Statue of the *genius senatus*, on a base, holding a laurel branch in right hand and standard in left, under a *baldacchino* supported by two (visible) columns surmounted by victories. Circle of dots.

Cohen, No. 328, gives only the *Sestertius* of this type and date, though he cites several examples of the so-called "middle brass" under other dates (TR. P. XVII from Wiczay, XVIII [a *Dupondius*] in Paris, XXI, XXII in Paris, XXIII in Turin).

FAUSTINA AUGUSTA. (Before A. D. 140.)

15. Æ Finely preserved *Denarius* from the Martini collection of Berlin, 1904. Weight, grm. 3.29. Obv. FAVSTINA — AVGVSTA. Draped bust right. Circle of dots. Rev. VES — TA · Vesta seated left, extending the *Palladium* on the palm of her right hand, and holding sceptre over left arm. Circle of dots.

This is lacking among the *Vesta* coins of Faustina cited by Cohen (Nos. 285–293).

Columbia University, New York, 1905.

MEDAL OF THE NEW HAMPSHIRE SOCIETY OF THE
CINCINNATI.*Editors of the Journal:*

SOME time ago a paper appeared in the *Journal*, on Medals of the Society of the Cincinnati, etc., which attracted the attention of the writer, who has hoped that descriptions of others relating to that Society might follow in due season. I believe, however, that it was not continued; yet there are one or two pieces relating to that venerable organization which might well find a place in the *Journal*, devoting as it does special attention to American medals. Every one familiar with the history of the closing days of the Revolutionary War remembers the organization of that Society, which was designed to cement more closely the fraternal bonds between the officers who fought side by side for our national independence; the suspicion with which it was regarded by many, lest it should prove a step towards the introduction of "Orders of Nobility," as its opponents argued, and the name it assumed, hoping to disarm prejudice, by recalling the patriotism of the old Roman hero who, having defeated the enemies of the Republic in a dictatorship of sixteen days, laid down his office and returned to his plough.

The close of the Civil War was followed by the formation of a somewhat similar Order, the "Military Order of the Loyal Legion of the United States," which, like the Cincinnati, was almost entirely limited to officers who had taken an active part in the struggle, and like that was hereditary. Other societies, based on service in the wars in which the United States have been engaged, have also been founded, but I do not wish to take up your space to discuss them or their emblems at this time. My object in writing is to send a brief description of the medal named at the head of this article, which I do not find has been mentioned by any of your correspondents, and to express the hope that some one will furnish us with a list of the medals specially relating to the early wars of the nation, and to those who participated in them since the close of the Revolution.

In these I do not of course include the medals which were struck by order of Congress for presentation to soldiers and sailors who distinguished themselves in battle, for these are well known to collectors, and can always be obtained at the Mint. Many of the last class were engraved and published, with personal sketches, in a volume now somewhat scarce, issued by Thomas Wyatt in 1848, under the title "Memoirs of the Generals, Commodores and other Commanders who were presented with Medals by Congress for their Gallant Service, etc." Loubat's sumptuous volume is too well known to need mention. A work such as here suggested would form a valuable addition to the numismatic history of American wars, for which the series of descriptions of the Medals of the Grand Army, by Mr. Nichols, has furnished such interesting material. Mr. Bauman L. Belden's three papers read before the American Numismatic and Archaeological Society, in 1895, 1900, and 1903, printed with its Proceedings, are full of information and of great value.

Having thus frankly confessed the motive which leads me to send you this communication, may I express the hope that the plan proposed will meet with your approval?

The obverse of the New Hampshire medal has a representation of the jewel or "Order" of the Cincinnati, — an eagle with wings displayed, somewhat similar to that

on the National seal, but the points of his pinions are downward; in his talons he grasps two sprigs of olive which are crossed; beneath is a ribbon or scroll inscribed *ESTO PERPETUA*; on his breast is an elliptical tablet, showing the interview between Cincinnatus and the Roman senators, who present him with a sword and other military ensigns; the "Order" has on a field, in the background, the wife of Cincinnatus standing at the door of their cottage; near it a plough and other implements of husbandry; these, however, are only suggested on the medal; around this ellipse is the motto, *OMNIA RELINQUIT SERVARE REMPUBLICAM* (He leaves everything to serve the Republic). Two sprays of laurel emerging from behind the eagle's wings surround the eagle's head, and above is a semi-circle of thirteen stars. The legend is separated by a circle from the field, and is: *SOCIETAS CINCINNATORUM NEO HANTONIENSIS*; completing this, at the base, *INSTITUTA OCT. 1783*. Reverse, A wreath of laurel, open at the top, and the crossing of the stems is fastened with a double bow of ribbon; within this is an inscription on the upper half of the field, in three lines, the first semi-circular: *ONE HUNDRED AND TWENTIETH | ANNIVERSARY | 1783-1903*. Beneath is a heart, its lower point between two hands which support it. This device of the heart and hands is on the reverse of the "Order." Bronze and (?) silver. Size, 27 nearly.

Oct. 10, 1905.

PORTSMOUTH.

CORRELATION BETWEEN POSTAGE STAMPS AND COINS.

THERE are many Coin collectors who find pleasure in gathering stamps as well as coins, and those who do so will be gratified to learn that in the production of a new series of postage stamps the Cretan Government has employed coins of ancient dies as the basis for many of the designs, thus carrying-out a plan adopted there about five years ago. One of the objects in the preparation of these new stamps is the same as that of the earlier issues, which were regarded as among the most artistic ever produced, and which were intended to exploit the celebrated mythological characters of the island, and to bring to the attention of the world the surprising discoveries revealed in Crete by the recent excavations there and in the Peloponnesus, as a result of which centuries have been added to the history of Greece. Most of the descriptions below seem to apply to the domestic stamps; the new issues, we understand, are intended for foreign service, Crete having recently been admitted to the Postal Union.

A correspondent of the *Boston Transcript* has given descriptions of a number of Cretan stamps based on coin-types, from which we compile the following:—

Many of the designs for the issue of 1900 were taken from ancient coins, showing scenes, events, and characters famous in early Greek history. On the one and fifty-lepta stamps the messenger Mercury is depicted, copied from the two-drachma coin of the ancient city of Sybripa, whose coins were remarkable for their beauty. No more appropriate design for a postage stamp has ever been suggested.

The two-lepta design was copied from an impression of a large Mycenaean seal taken from a fine princely ring of gold, and represents the great goddess of the Mycenaeans standing upon the mountain or sacred rock, clothed in ornate vestments arranged in folds and holding in her left hand, before her, a sceptre. On either side are the guardian lions resting their forefeet on the rock, suggesting those upon the

¹ In the motto adopted by the Society the word is *RELIQUIT* (he left), but as Mr. Belden and others have shown, on most of the "Orders" it is *RELINQUIT* (he leaves), perhaps because the scene on the tablet shows him about to leave his home, rather than his return thither after the close of the war.

gateway of the city of Mycenae in Argolis, where wonderful discoveries were made by Schliemann a few years ago.

The Cretan nymph Britomartis concealed among the branches of an old oak, forms the design of the five-lepta stamp. This is practically a reproduction of the two-drachma coin of the fifth century, which was struck at Gortyna.¹

The twenty-lepta design is a copy of a silver two-drachma coin, and shows Jupiter in his infancy. The twenty-five-lepta stamp is a reproduction of what is said to be the most perfect two-drachma Cretan coin, showing a Triton piercing a fish with his trident, a symbol of the ancient maritime domination of the Cretans. Another denomination depicts the head of Ariadne, the daughter of Minos, which appears on some of the Cretan coins; she furnished the clew of thread to Theseus, by which he escaped from the famous Labyrinth.

The one-drachma stamp is a reproduction of a magnificent coin of the ancient city of Phaistos, and shows the bronze-winged guardian of the island, Talos, a fabulous giant, said to have been constructed by Vulcan for Minos, and who, with supernatural speed, made a winged tour of the island three times each day to execute the orders of the king and to protect the land from foreign invaders.

According to mythology, Jupiter transformed himself into a bull at the time of his abduction of the daughter of Agenor from Phœnicia to Crete. On the stamp of one drachma Jupiter in this form carries upon his back the maiden Europa. This design is a reproduction from a famous coin of Crete, a two-drachma silver piece.

The two-drachma stamp depicts Minos, the wisest and most just of all kings, sitting as a judge and ruler.

On the three-drachma stamp, at the left, is a monster having the body of a woman and the head of an ox. This figure was found upon the seals dug up in the ruins and suggests the story of Pasiphaë. At the right is seen an archer fitting an arrow; the seal which bore this device was found in the ruins of a palace at Cnossus.

The five-drachma stamp, the highest in value issued, equivalent to one dollar in our currency, is two inches long and an inch and a half wide, and portrays a whole chapter in Cretan history, but has nothing to do with coins.

Many of the new stamps, it is said by the correspondent quoted, will carry still further the plan inaugurated when those described above were engraved.

MEDAL IN HONOR OF ANDRÉE.

UP to the present there has been no memorial to commemorate Andrée and his unfortunate expedition. The Geographical Society of Stockholm, however, has taken the matter in hand and has commissioned Lundberg, the Swedish engraver, to make a large memorial medal. On the reverse will appear the profile of Andrée, with his name and the names of his companions Sternberg and Fraenkel. For the reverse the artist has prepared a design which represents Andrée's balloon rising from the ice. The explorer is looking anxiously toward the north. A group of young men are applauding, while an old man looks toward the horizon doubtfully. Below is the date July 11, 1897.

¹ See the paper on Britomartis by M. Svoronos of Athens, printed in Vol. xxix of the *Journal*.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XL, page 25.]

THERE are again new entries to be made upon the preceding lists.¹


V. THE UNITED STATES. B. 3. *Medical Societies.*

American Pharmaceutical Association, 1905.

Besides Nos. 1799-1802, 1996, and 2148, there is

2238. *Obverse.* Upon white ground, cartouche showing the Atlantic City board-walk with three (1-2) sloops to right, supported by two females, with lighted candle and two dolphins above and two below, with band, upon which: CONSILIO—PROESENTI

Reverse. A printed label.

Tin, enamelled. 17. 28mm. With pin attachment and bifurcated white ribbon, upon which, in gilt: A. PH. A. |  | ATLANTIC CITY | 1905 | (the member's number.) In the Boston collection, the gift of Dr. H. M. Whelpley of St. Louis.

American Surgical Association, 1904.

2239. *Obverse.* A brass bar, upon which, incused: 19 ST. LOUIS 04 Beneath, a green ribbon of equal width, bearing: AMERICAN | SURGICAL | ASSOCIATION | — — — | JUNE 14 TO 17. Beneath, transversely, a raised gilt serpent. Above, loop with pin attachment, supporting a shield, upon which a serpent.

Reverse. Blank.

The shield, brown enamel, bordered by gold. 9 x 9. 15 x 15mm. In the Boston collection, the gift of Dr. J. Collins Warren.

VI. GREAT BRITAIN. C. *Medical Events.*

Recovery of the Prince of Wales from Typhoid, 1872.

Besides Nos. 1192-4, 1510, and 2173, there is

2240. *Obverse.* Head, to left. Beneath: W. J. TAYLOR. Inscription: ALBERT EDWARD PRINCE OF WALES | 'NATIONAL THANKSGIVING 1872'

Reverse. Two angels upon clouds, crosswise, supporting the Prince's crest, a coronet with three feathers, and band, upon which: ICH—DIEN Upon lowest cloud: W. J. T. Inscription: "Give Me Now Wisdom & Knowledge That I May Go Out & Come In Before This People." Exergue: 2. CHRON. | 1. 10.

Bronze. 26. 41mm. In the Boston collection.

F. 3. *Pharmacists.*

Geelong, Australia.

2241. W. KERNOT Counterstamp on various coins.² *Numismatic Circular*, Sept., 1905, p. 8585, No. 29.

2242. J. J. THOMAS AGENT GEELONG Counterstamp on various coins.³ *Ibid.*, p. 8586, No. 53.

2243. THOMAS AGENT GEELONG Counterstamp as above. *Ibid.*, No. 54.

¹ While these pages are in press, I have learned with the deepest sorrow of the deaths of Dr. Joh. W. Stephanik of Amsterdam, Secretary of the Royal Numismatic Society of Holland, and Dr. Joseph Brettauer of Trieste, both of whom have greatly aided me in these researches. From the latter, a correspondent of many years, I have had constant encouragement and the most generous co-operation. Had he been spared

a short time longer, my hopes that the present list might become a perfect one would doubtless have been more nearly realized.

² Kernot was "chemist" at Chilwell, a suburb of Geelong.

³ Thomas was "chemist" in Market Square, Geelong.

VII. HOLLAND. A. *Personal.*

Dr. N. J. B. Landman (), of Helvoirt.

2244. *Obverse.* Bust of Aesculapius. Inscription: * AFDEELING 'S BOSCH EN OMSTRAGEN VAN DE NED. MAAT¹ TER BEVORDERING DER GENEESKUNST (Meeting at Hertogenbosch and environs, of the Dutch Society for Medical Improvement.)

Reverse. AANGEBODEN | AAN | HAAR VERDIENSTELIJK | MEDELID | N. J. B. LANDMAN | TER HERINNERING | AAN ZIJN | 50 JARIGEN LOOTBAAN | 12 MEI 1891. (In acknowledgment of his medical service; in memory of his fifty completed years.)

Silver. Probably unique. In the possession of Mr. Clery, surgeon at Orf, a son-in-law of Dr. Landman.¹

Dr. J. J. Plugge (), of Souburg.

2245. *Obverse.* Within crossed laurel branches, engraved: HULDE | AAN | J. J. PLUGGE | (staff of Aesculapius) | VOOR | 25 JARIGE | AMBTSVERVULLING | 1878-1903
Beneath: B. U. (Begeer, Utrecht.)

Reverse. AANGEBODEN | DOOR | BURGEMEESTER | LEDEN VAN DEN RAAD | EN | SECRETARIS | VAN | OOST—EN WEST SOUBURG (engraved.)

Silver gilt. 37. 59mm. Unique. Communicated by Mlle. Marie de Man, of Middleburg, through Mr. Zwierzina, of Alphen.

B. 2. *Hospitals.*

Opening of Sanatorium for Consumptives, Utrecht, 1901.

Besides Nos. 1695-6, there is

2246. *Obverse.* The monogram o n o (Orange Nassau Oord), in silver, inlaid on an orange enamelled cross. In centre, a blue enamelled shield with the initial E of the Queen-mother, Emma, in gold.

Reverse. Blank.

Silver, enamelled. In brooch form. 16 x 24. 25 x 38mm. Worn by the officials. Communicated to me by Mr. Zwierzina.

B. 3. *Medical Societies.*

Dutch Society for Medical Improvement. See under Personals, No. 2244.

Exposition of Medicinal and Useful Plants, The Hague, 1895.²

2247. *Obverse.* At left, group of poppies, camelias, acorns, and walnuts. At right: TENTOON — STELLING | VAN | GENEESKRACHTIGE | EN | NUTTIGE PLANTEN | TE | 'S GRAVENHAGE | 1895

Reverse. Shield bound with oak, palm, and laurel leaves. At side: B. U.

Gold, silver, plated, bronze. 20. 32mm. Communicated to me by Mr. Zwierzina.

VIII. BELGIUM. B. 1. *Medical Colleges.*

Ghent. Elementary School of Medicine.

2248. *Obverse.* Crossed palm leaves with staff of Aesculapius. Inscription: ECOLE ELEM^{RE} DE MEDECINE DE GAND. XV AOUT | MDCCCX

Reverse. PRIX | DES | ACCOUCHEMENS | DECERNE A J B BRUGGEMAN.

By Tiberghien. Justice, *Gazette num.*, July, 1905, p. 167, No. 68.

The regular sequence is now resumed.

XI. SWEDEN. A. *Personal* (continued).

Torbern Olof Bergman (1735-84), of Upsala. Pharmacist. (Continued):

2249. *Obverse.* Bust, to left. Beneath: SALMSON · F · Inscription: THORBERNUS — BERGMAN

¹ The above has been generously communicated to me, in advance of his own publication, by Mr. W. K. F. Zwierzina, of Alphen, Holland. ² This exhibition occurred on the two hundredth anniversary of the death of Christian Huyghens.

Reverse. NATUS | WESTRO GOTHIA. | AN · M'DCC·XXXV · | OBIIT | AN · M'DCC LXXXIV.
| — | SERIES NUMISMATICA | UNIVERSALIS VIRORUM ILLUSTRUM. | — | M'DCCC·XXVI. |
DURAND EDIDIT (Upon the rim of some specimens: MONACHII [incused.])

Bronze. 26. 40mm. Rudolphi, p. 15, No. 62; Kluyskens, I, p. 109, No. 1; *Ibid.*, Cat., p. 108, No. 15; Duisburg, p. 206, DXLI, 3; *Ibid.*, Cat., p. 60, No. 696; Hildebrand, p. 219, No. 3. In the Government, Boston, and University of Pennsylvania collections.

2250. *Obverse.* Bust, to right. Inscription: THORB. BERGMAN CHEM. PROF. UPS. EQU. AUR.

Reverse. A sphinx, recumbent, to left. Upon a base, at left: L. A. (Lea Ahlborn.)
Legend: VICTA CADIT. Exergue: ARTIS CHEM. REFORMATOR | OB. MDCCLXXXIV.

Bronze. 20. 31mm. Duisburg, Suppl. II, p. 19, DXLI, 4; Hildebrand, p. 209, No. 4, fig. In the Boston and University of Pennsylvania collections.

2251. *Obverse.* T. Bergman.

Reverse. Blank.

Vitreous paste. Gray, James and Wm. Tassie, etc., 1894, p. 87, No. 36.

2252. Also without inscription.

Wedgwood. *Ibid.*

Baron Dr. Jöns Jakob von Berzelius (1779–1848), of Stockholm.

2253. *Obverse.* Bust, to left. 1822.

Reverse. Blank.

Bronze, Berlin iron. 55. 90mm. Rudolphi, p. 17, No. 67; Kluyskens, I, p. 119, No. 3; Duisburg, p. 214, DLXXI, 1.

2254. *Obverse.* Bust, nude, to left. Upon truncation, and below: W. KIRCHNER F. | G. LOOS DIR. Inscription: (rosette) IO · IAC · BERZELIVS (rosette) NAT · OSTROGOTH · D · XX M · AUG · MDCCLXXIX

Reverse. Chemical scales. Inscription: PONDERA ET NVMEROS INVESTIGAVIT
Exergue: MDCCLXXX

Silver, bronze. 26. 41mm. Kluyskens, I, p. 119, No. 2, fig.; *Ibid.*, Cat., p. 108, No. 24; Duisburg, p. 214, DLXXI, 2; *Ibid.*, Cat., p. 63, No. 723; Schulman, Arnhem Cat., No. 7; Hildebrand, p. 395, No. 1. In the Government, Boston, and University of Pa. collections.

2255. *Obverse* as preceding.

Reverse as that of Seventh Congress of German Naturalists and Physicians, Berlin, 1828, to be hereafter described.

Silver. 26. 40mm. In the Boston collection.

2256. *Obverse.* Bust, to right. Beneath: DAVID 1835. To left: JO. I. BERZELIUS.

Reverse. Blank, save: ECK ET DURAND.

Bronze. 91. 145mm. Kluyskens, I, p. 119, No. 1; *Ibid.*, Cat., p. 108, No. 24^b; Jouin, *loc. cit.*, p. 239, No. 438.

2257. *Obverse.* Bust, nude, to right. Inscription: JACOBUS BERZELIUS · | NAT. MDCCLXXIX · DEN · MDCCLXVIII.

Reverse. A winged figure, leaning upon an altar on and by which are scales and chemical apparatus, fills patera for seated Hygieia, who feeds her serpent. At left: C. G. QUARNSTROEM INV. At right: P. H. LUNDGREN FEC. Legend: NATURAM JUSSIT VIRES PROFERRE LATENTES. Exergue: FUNDATORUM SUPREMO LUGENS | MEDIC. SUEC. SOCIETAS.

Silver, bronze, Berlin iron. 33. 51mm. Duisburg, p. 214, DLXXI, 3; *Ibid.*, Cat., p. 63, No. 724; Hildebrand, p. 346, No. 4. In the Government and Boston collections.

2258. *Obverse* as preceding.

Reverse. Isis seated, from whom a winged figure with upright torch removes a veil. Beside her, chemical apparatus. At sides: C. G. QUARNSTROEM INV. — P. H. LUNDGREN FEC. Legend: APERIT AENIGMATA CONDITA LUSTRAT. Exergue: SOCIO LONGE NOBILISSIMO | PER ANNOS XXX SECRETARIO | ACAD. REG. SCIENT. SUEC.

Silver. 35. 56mm. (1849.) Duisburg, Suppl. II, p. 22, DLXXI, 5; Cat. of Medals of Royal Society, 1892 and 1897, No. 8; Hildebrand, p. 346, No. 3, fig. In the Government, Boston, and University of Pa. collections.

2259. *Obverse.* Head, to left. Beneath: C. M(ellgren). Inscription: JOHANN. JACOB. BERZELIUS | NAT. XX AUG. MDCCLXXIX.

Reverse. A temple. Above, two radiant suns. To left: C · M · Legend: CLARA IN LUCE | LOCAVIT.

Silver, bronze. 26. 41mm. Kluyskens Cat., p. 108, No. 24¹; Duisburg, Suppl. II, p. 22, DLXXI, 4; Hildebrand, p. 345, No. 2. In the Government and Boston collections.

2260. *Obverse.* Between oak and laurel branches and within a beaded circle, the head of Hippocrates. Above: ΙΠΠΟΚΡΑΤΗΣ. Under shoulder: L. A. On each side of the circle, a patera and serpent, and the staff of Aesculapius. Inscription: TILL MINNE AF SUENSKA LAEKARE SAELLSKAPETS FEMTIONDE ARSDAG (In commemoration of the Fiftieth Anniversary of the Swedish Medical Society) 1858.

Reverse. BERZELIUS | GISTREN | GADELIUS | HAGSTROEMER | SCHULTZENHEIM | TRAFVENFELDT | GAHN | SVENSKA | LAEKARE SAELLSKAPETS | STIFTARE (Swedish Medical Society founded) | 1808.

Bronze. 35. 56mm. Rüppell, 1876, p. 75, DLXXI, 6; Hildebrand, p. 347, No. 5. In the Government collection.

2261. *Obverse.* Bust.

Reverse. BATKA DEDIC:

Selenium (discovered by B. in 1817), plaster. Oval. 20. 31mm. Ernst, *Monatsblatt der Numism. Gesellsch. in Wien*, Feb., 1897, p. 14.

2262. *Obverse.*

Reverse. Blank.

Iron. Oval. 20 x 15. 31 x 22mm. By Lerch. Waller Cat., Vienna, 1902, No. 4648.

See also under the United States, Berzelius Club of Yale College, 1893.

Dr. Peder af Bjerkén (1765–1818), of Stockholm.

2263. *Obverse.* Head, to right. Beneath: L. A. Inscription: PETR. A BJERKEN MED. REG. ET CASTR. PRIMAR. Exergue: N. 1765 O. 1818

Reverse. Within laurel wreath tied by ribbon, the staff of Aesculapius, upright. Legend: CÆCIS REDDIDIT VISUM LÆSIS VIGOREM Exergue: SOCIO CHIRURGO CELEBERRIMO | R. ACAD. SC. SUEC. | MDCCCLXXVIII

Silver, bronze. 20. 31mm. Kluyskens Cat., p. 110, No. 46. In the Government and Boston collections.

Dr. Christopher Carlander (1759–1848), of Stockholm.

2264. *Obverse.* Bust, to right. Beneath: L. P. LUNDGREN F. Inscription: CHRISTOPH. CARLANDER PER X LUSTRA MED. DOCTOR MERITISS.

Reverse. Within oak wreath: SODALIIUM ET AMICORUM PIETAS.—DIE XIII JUNII MDCCCXXXVIII.

Silver, bronze. 31. 49mm. Duisburg, Suppl. II, p. 21, DLXIX^c; Hildebrand, p. 344. In the Government and Boston collections.

2265. *Obverse.* Head, to left. Upon truncation: L. A. Inscription: CHR. CARLANDER MED. D: RR. COLL. MED. ASS. Exergue: N. 1759. O. 1848.

Reverse. An urn upon a quadrilateral monument, upon whose face a laurel wreath tied by ribbon, within which the staff of Aesculapius across an open book. Legend:

ARBITER VITÆ ET MORTIS CREATUS Exergue: SOCIO MEDICO | SAGACISSIMO | R. AC. SCIENT. SVEC. | MDCCCLXXVII.

Bronze. 19. 30mm. Kluyskens Cat., p. 110, No. 44. In the Government and Boston collections.

2266. As preceding, but 31. 49mm. Helbing Cat., 25 Feb., 1901.

Dr. Nils Dalberg (1735–1820), of Stockholm. Court Physician.

2267. *Obverse*. Head, to right. Beneath: M. F(rumerie). Inscription: NIC. DALBERG M. D. CONSILIARIUS R. COLL. METALL.

Reverse. SOCIO NATURAE STUDIOSS. AMPLIS MUNERIBUS DONATA ACAD. R. SCIENT. MDCCCXVI. In six lines.

Silver, bronze. 23. 37mm. Rudolphi, p. 40, No. 157; Kluyskens, I, p. 239, No. 1; *Ibid.*, Cat., p. 109, No. 39; Duisburg, p. 211, DLXI, 1; *Ibid.*, Cat., p. 62, No. 711; Hildebrand, p. 292, No. 2. In the Government collection.

2268. *Obverse*. Bust, to right. Beneath: C. E. Inscription: NILS DALBERG BERGSRAD.

Reverse. Emblems of Agriculture and Commerce (the arms of the Society). Inscription: KL. SV. PATR. SAELLSK. (Royal Society of Sweden.)

Silver, bronze. 22. 34mm. Sacklén, p. 54; Rudolphi, p. 40, No. 158; Kluyskens, I, p. 239, No. 2; Duisburg, p. 211, DLXI, 2; Hildebrand, p. 292, No. 1.

Dr. Johan Wilhelm Dalman (1781–1828), of Stockholm.

2269. *Obverse*. Head, to right. Upon truncation: L. A. Inscription: J. W. DALMAN PROF. MUS. ZOOL. PRAEF. Exergue: N. 1781. O. 1828.

Reverse. Laurel branches tied by ribbon. Inscription: SOCIO MUNIF. STUD. ENTOMOLOG. ET PALAEONTOL. PROMOTORI. | R. ACAD. SC. SVEC. 1860

Silver, bronze. 20. 30mm. Hildebrand, p. 306. In the Government and Boston collections.

Dr. Charles Dickson (1817–), of Gothenburg.

2270. *Obverse*. Bust.

Reverse. Female figure (Latomia). [Because already described in the *Journal*, I do not repeat the details.]

Silver, bronze. 36. 57mm. Marvin, Masonic Medals, the *Journal*, Jan., 1894, p. 72, No. DCCCCXLIX. In the Boston collection.

2271. *Obverse*. Head of King Oscar II.

Reverse. Masonic emblems, as already given in the *Journal*.

Silver, bronze. 35. 55mm. *Ibid.*, April, 1894, p. 93, No. DCCCCL. In the Boston collection.

Dr. Peter Dubb (1750–1834), of Gothenburg.

2272. *Obverse*. Bust, to left. Beneath: C. E. Inscription: DOCTOR PER DUBB AMIRALIT. MEDICUS RIDD. AF. K. W. O.

Reverse. ERKANSLA AF GOTHEBORGS STAD HVAR S FATTIGVORD INRAETTAD EFTER HANS FOERSLAG VANN VERKSTAELLIGHET GENOM HANS DRIFT. Exergue: PA STADENS. AELDSTES BEKOSTNAD 1806.

Silver, bronze. 34. 54mm. Sacklén, p. 81; Silfverstolpe, Tillägg till Berch's Beskrifning (etc.), p. 825, No. 31; Rudolphi, p. 43, No. 168; Kluyskens, I, p. 262, No. 1; *Ibid.*, Cat., p. 110, No. 43; Duisburg, p. 213, DLXVIII, 1; *Ibid.*, Cat., p. 63, No. 718; Hildebrand, p. 319, No. 2. In the Government collection.

2273. *Obverse*. TILL TACKSAMNET FOER YTTERLIGARE TIO ARS VARDOEN MOEDA AT DIRECTOERERNE PEHR DUBB OCH JOH. WOHLFAHRT AF VAENFASTE BROEDER D. 19 NOV. 1799.

Reverse. A spreading oak, to which birds are flying. Inscription: FOER HVICAN OCH NOEIET. Exergue: SORGFÆLLIGT VARDAD I 20 AR.

Silfverstolpe, p. 804, No. 15; Rudolphi, p. 43, No. 169; Kluyskens, I, p. 262, No. 2; Duisburg, p. 213, DLXVIII, 2; Hildebrand, p. 319, No. 1.

Dr. Carl Johan Ekströmer (1793-1860), of Stockholm.

2274. *Obverse.* Head, to right. Beneath neck: L. A. Inscription: C. J. EKSTROEMER DIR. SUPR. NOSOCOM. PR. COLL. MED. Exergue, upon edge: N. 1793. O. 1860.

Reverse. Aesculapius, to left, with left hand upon his staff, and in right a wreath. Legend: UTRAMQUE MERUIT — LAUDE CORONAM. Exergue: SOCIO DE RE MED. | PATR. OPT. MERITO | R. AC. SCIENT. SUEC. | MDCCCLXXI.

Silver, bronze. 20. 30mm. Snoilsky, Minnespenningar, p. 19; Kluyskens, Cat., p. 110, No. 53; Rueppell, 1877, p. 23, DLXXIV^p. In the Government and Boston collections.

Dr. Chr. Fr. Ewert (1804-1881), of Gothenburg.

2275. *Obverse.* Head, to left.

Reverse. Within wreath, Masonic Lodge. Inscription.

Bronze. 27. 43mm. By Lindberg, 1878. Hess, Cat., 4 May, 1903, No. 3471.

Carl Fredrik Fallén (1764-1830), of Lund. Chemist.

2276. *Obverse.* Bust, to left.

Reverse. Winged ants.

Bronze. 20. 31mm. By Lea Ahlborn, 1855. Duisburg, DLXVI^a; Hildebrand, p. 314.

Dr. Arvid Henrik Florman (1761-1840), of Lund.

2277. *Obverse.* Bust, to right. Under shoulder: P. H. L. Inscription: A. H. FLORMAN ANAT. ET CHIR. PROF. LUND. Exergue: NAT. 1761. DEN. 1840.

Reverse. A statue of Hygieia before an altar, at which a priest is sacrificing a sheep. Legend: ARCANA DEAE SCRUTATUR IN EXTIS Exergue: SOCIO SUO MERITISS. | R. ACAD. SCIENT. SVEC. | A. MDCCCLI.

Silver, bronze. 20. 31mm. Kluyskens, Cat., p. 110, No. 45; Duisburg, Suppl. II, p. 22, DLXIX^s; Hildebrand, p. 326. In the Government and Boston collections.

Dr. Erik Gadelius (1778-1827), of Stockholm.

Hildebrand, p. 303. See Berzelius.

Dr. Henrik Gahn (1747-1816), of Stockholm.

Ibid., p. 282. See Berzelius.

Baroness Catherine Charlotte de Geer. See under Small-pox, Inoculation.

Baroness Guennilia de Geer (1771-1815), of . Practiced medicine.

2278. *Obverse.* Bust, to right. Beneath: C. E. Inscription: FRIH. GUENNILIA DE GEER FOEDD. GREVV. (born the Countess) BJELKE ÷

Reverse. FOR | OEM SINT VAERD | OM | LIKARS WAEL.

Silver, bronze. 26. 42mm. Rueppell, 1876, p. 75, DLXXIV^h; Hildebrand, p. 280.

Dr. Jonas Henrik Gistren (1767-1847), of Stockholm.

Hildebrand, p. 340. See Berzelius.

Dr. Anders Johan Hagströmer (1753-1830), of Stockholm. Gen. Director of Swedish Hospitals.

2279. *Obverse.* Bust, to right. Beneath: M' F' Inscription: A' J' HAGSTROEMER NOSOCOM' REG' DIR' GEN' R' O' WAS' COMM' R' O' DE ST. POL' EQU'

Reverse. Within oak wreath tied by ribbon, the staff of Aesculapius, erect. Legend: CLARUS UTROQUE Exergue: SOCIO MERITISS' | R' AC' SCIENTIARUM

Silver, bronze. 20. 30mm. Duisburg, Suppl. II, p. 24, No. DLXXIV^d; Hildebrand, p. 313, No. 1. In the Government and Boston collections. See also Berzelius No. 2260.

[To be continued.]

MASONIC MEDALS.

[Continued from Vol. XXXIX, p. 55.]

MCCLVI. Obverse, Two pillars with ornate capitals, each surmounted by a pine-apple (?); their bases are square pedestals; between them are three steps, resting on which is the Bible open and upright, with the square and compasses; on the field is the radiant sun, the crescent moon above at the left, and a cluster of seven stars at the right; the radiant All-seeing Eye at the upper edge; on the field, at the left of the left pillar, is a trowel, a gavel or setting maul, a sprig of acacia, and a twenty-four inch gauge, the latter leaning against the pillar; in the corresponding space at the right are three burning tapers, a hand holding a sword upright, and a ladder of three rounds, which leans against the right pillar; in the foreground, a square at the left, a plumb at the right, and a level in the centre; near the lower edge, on the right, BRUSH (the die-cutter). No legend. Reverse, Four pillars, two on either side, their capitals united by entablatures from which springs an unfinished arch,—the keystone being absent,—and ashlar resting on the entablatures on each side; the radiant sun above, between clouds, darts beams through the opening at the top of the arch. The spaces between the columns are filled with emblems of the Royal Arch; at the left, the burning bush, a rod and serpent; in the centre an altar approached by seven steps placed on a mosaic pavement, the high priest's breast-plate on its left, a pitcher on its right, and the book of the law, closed, on its top; G above and three crowns, one at either side and one above the letter; a scroll partly unrolled in the foreground; in the space at the right is a triple triangle, above which Moses kneels to receive the tables of the law. Near the lower right edge, BRUSH as on obverse. No legend.

This medal is composed of two shells backing each other, and held in place by a rim of silver with screw and ring at the top. Gilt metal. Size 28.¹

MCCLVII. Obverse, As the obverse of the preceding. Reverse, A star of seven points of formal rays; on its centre a Roman cross, with emblems of mortality at its base, and a serpent crawling to the left, its tail in the form of a spear-head. Legend, on a circle formed by a belt or garter buckled at the right, ★ IN HOC SIGNO VINCES. Between the points of the star are Templar emblems; at the upper left, a Maltese cross, gules bordered argent; at the right, an open triangle on which are two swords crossed; and proceeding around to right, a cock, an hour-glass, coffin, scythe, and paschal lamb with banner. No legend. Engraver's name, BRUSH, as on last. Two gilt shells united by a rim of silvered metal, as the preceding. Size 28.

¹ Notwithstanding the numerous emblems on these dies, the effect is good. I am indebted to Mr. Benno Loewy, of New York, for the opportunity to inspect this and the following piece, which appears to be of English origin and probably dates from about the close of the eighteenth or early in the nineteenth century.

MCCLVIII. Obverse, On an oblong planchet, bust of Edward VII, to left, between two branches of laurel, the stems tied by a bow of ribbon at the base. A rosette in each corner of the planchet. Legend, above, in two lines, H. M. KING | EDWARD VII and below, also in two lines, PROTECTOR | OF FREE MASONS Reverse, Near the top are the square and compasses enclosing a five-pointed star; beneath is the inscription in eleven lines, MASONIC BALL | OF THE | ENGLISH-SPEAKING FREEMASONS | OF | VALPARAISO | HELD IN THE GERMAN HALL | ON THE | 27TH JUNE 1902 | IN CELEBRATION OF THE CORONATION | OF THE | KING; in the upper left corner is a shield on which, HARMONY 1411; another shield in the upper right corner has STAR & THISTLE 509; one in the lower left has BETHESDA; another in the lower right has ESMERALDA 30; and between the two last mentioned is a third on which is KING CYRUS R. A. CHAPTER Bronze. Size, height, 36; width, 28.

MCCLIX. Obverse, The square and compasses enclosing G. Reverse, An inscription in seven lines, TO | COMMEMORATE | VISIT TO | UNIVERSITY □ N^o 610 | PHILADELPHIA, PA. | NOV. 25th, | 1904. Legend, above, ST. CECILE □ N^o 568. F. & A. M.; and below, completing the circle, NEW YORK CITY In exergue, in small letters, POILLON Silver, copper and aluminum. Size 24.¹

MCCLX. Obverse, A lyre, having on its face the square and compasses; on the lower part of the instrument, ST. CECILE □ and on the base, 568 F. & A. M. In exergue, small, POILLON Reverse, An inscription, in nine lines, IN COMMEMORATION | OF THE RAISING OF | THE 500TH MASTER MASON | IN ST. CECILE □ | NO. 568, F. & A. M. | · MARCH 21 · | 1905 | N. Y. Silver, copper and aluminum. Size 24.²

MCCLXI. Obverse, Seal of the Grand Commandery of Knights Templar, Massachusetts and Rhode Island, representing St. George mounted, to right, in combat with the dragon. Legend on a border slightly raised above the field, from which it is separated by a circle, ONE · HUNDREDTH · ANNIVERSARY · and · 1905 · at the bottom, completing the circle. Reverse, The "Templar Cross," — a cross patee, gules, as engraved — on the field; above the left arm a portrait bust, clothed, of Thomas S. Webb, three-quarters facing to the right; over the right arm, a similar bust to left of Henry Fowle, and on the centre of the cross, a third of Jona. Gage. The names of these three gentlemen are incused in script letters on the truncations, but one requires a rather strong glass to read them; they were the first three officers chosen when the body was formed; under the left arm the shield of Massachusetts, bearing on a field azure, an Indian with bow and arrow, and a mullet argent in dexter chief; under the right arm the shield of Rhode Island, on a field azure, an anchor erect.³ The devices are conventionally drawn, and not in

¹ In the Lawrence collection; for the description I am indebted to Bro. Theo. H. Emmons.

² In the Lawrence collection; for the description I am indebted to Bro. Theo. H. Emmons. This and the

preceding were designed by Bro. William Poillon, of New York.

³ In the Lawrence collection; for the description I am indebted to Bro. B. W. Rowell.

strict compliance with the heraldic blazon. The centre field, on each side, is sunken ; on the reverse the divisions of a quatrefoil appear at the ends of the cross. Legend, GRAND · ENCAMPMENT · K · T · MASS · AND · R · I · ; date at bottom 1805 completing circle. Edge clasp, ring and ribbon of black and white suspending medal from a bar on which G ^{MASS. & R. I.} _{1805 1905} C. Bronze. Size 24.

[To be continued.]

W. T. R. M.

AN EARLY MEDAL RELATING TO AMERICA.

Editors of the Journal:—

A FOREIGN catalogue which I recently received, describes a large medallion that I do not find mentioned in Betts, but which seems to be entitled to be included in his descriptive Catalogue ; it should apparently follow his No. 12. The planchet is elliptical, 96 x 83 mm., and of bronze. The obverse bears the bust of Philip II to the right, and the legend is PHILIPPVS · II · HISPAN · ET · NOVI · ORBIS · OCCIDVI · REX. (Philip II, King of Spain and of the New World in the West.) Reverse, Not described, and I infer it was plain.

This is said to have been struck for the same event as that commemorated in Betts 12. As that authority does not mentioned the reason for which these pieces were minted, it may not be without interest to say that they allude to the transfer to the king of Spain of the Portuguese colonial possessions in the East Indies. Its reference to America is found in the title of Philip, who sixty-four years after the discovery of the New World by Columbus, added to his titles for the first time, that of "King of the New World." None of the predecessors of Philip so far as the writer knows had previously used that appellation. R.

WAMPUM "MOONS."

COLLECTORS in the East are familiar with the wampum used not only by the Indians in the early days of New England, but often by the settlers, for lack of a better circulating medium. In the current number of *Recreation*, Mr. Hallock describes a Western variety :—

The word signifies in aboriginal vernacular that it will pass current for wampum, and is interchangeable as an equivalent, just as we take diamonds or other standard gems in lieu of coin at a fixed value per karat.

In the breech-clout and blanket days, previous to 1880, wampum-moons were the best and most convenient collateral which a wealthy redskin could possess. A large one as big as the palm of one's hand would buy five ponies, or fifty buffalo robes, or a second-rate squaw. With furs they constituted the currency of the section of the country adjacent to the Rocky Mountains on both slopes, a beaver skin being the unit of value at a dollar apiece.

These "moons" were made of the peach-blow cheeks of the conch shells of the Pacific coast, and were nearly round, varying in size from that of a quarter of a dollar to a silver dollar. They were certainly very beautiful, and were very much affected by aboriginal dandies, especially by the mountain and river braves of Montana. Chiefs and wealthy men suspended them by a thong around the neck, wearing them as substitutes for honor medals bestowed by the Great Father, and the women as ear-pendants.

They were originally obtained from a family of farmers named Frost, in New Jersey, who manufactured them from the pink cheeks of conch shells. They were also obtained through middlemen in regular course of barter with the Pacific coast Indians, who learned to imitate them.

NOTES AND QUERIES.

A CURIOUS piece of copper has been sent us for inspection and assignment by a New York collector. It is incused on an octagonal planchet, which has on one side an equilateral triangle, the crescent moon on its top, a five-pointed star on each side, and a circle (? the sun) and two small crescents below. On the other side is a Greek cross with crescents and a dot in two angles, and a feathered arrow pointing inward in the other two. There is no legend or inscription on either face. Size, 24 (Am. scale) from side to side. The astronomic emblems suggest an alchemistic origin, but the execution is rude, and the outlines of the figures seem to have been made by a burin or chisel. Something about it suggests a Mexican origin. If any of our readers can identify it, we shall be pleased to have them do so. — EDS.

OBITUARY.

CHARLES P. NICHOLS.

THE readers of the *Journal* will learn with sincere regret of the death of our contributor, MR. CHARLES P. NICHOLS, which occurred at his late residence in Springfield, Mass., on the morning of Sunday, November 12, 1905, after a painful illness of several weeks, the culmination of a trouble from which he had long been a sufferer, but borne with such patient courage that few, even among his more intimate friends, suspected his condition; the immediate cause of his death was heart failure, induced by Bright's disease. "Major" Nichols, as he was familiarly called, though not because of military service performed, was an ardent lover of numismatics; his collection of American coins, medals and tokens was very extensive; he was thoroughly familiar with the series known as "Hard Times Tokens," and of the English tokens of the seventeenth and eighteenth centuries he had at one time one of the best cabinets in the country. For the last ten years or more he had given considerable attention to medals having reference to the Civil War, especially those of the Grand Army, descriptions of many of which have appeared in the *Journal*. Only a few days before his death he wrote to the editors regarding the pieces which were to have received notice in this number.

Mr. Nichols was born in Oxford, Mass., in 1822; he was the son of Charles P. and Irene Hartwell Nichols. The family was of "old New England stock," and with characteristic independence Mr. Nichols left home at an early age, to engage in railroad work. To this business his life was devoted with but a brief interval for more than forty years. For much of the time he was paymaster for the roads with which he was connected; large amounts of money were constantly passing through his hands, and the skill and fidelity with which he fulfilled the trust reposed in him received the commendation of his superior officers.

A few years ago he retired from active business and made his home in Springfield. He had an extensive correspondence with collectors, and his own cabinet, and his intimate knowledge of the special classes to which he devoted his attention, were always at the disposal of his friends. His funeral was attended on the afternoon of November 13, and the interment was in the beautiful Springfield cemetery. M.

DR. JOSEPH BRETTAUER.

ON the 11th of July last, there died at Trieste, in his seventieth year, DR. JOSEPH BRETTAUER, whose name is familiar to readers of the *Journal* as constantly referred to in the series of papers upon Medical Numismatics that for some years has been one of its distinctive features. Dr. Brettauer had attained distinction in his profession as an ophthalmologist, and was long chief of that department at the Civic Hospital of Trieste. He had formed a large and choice collection of engravings relating to medicine, and it is to be hoped that this may be kept intact, and eventually reach this country.

It is, however, for his interest in medical numismatics that Dr. Brettauer is to be especially remembered, and upon another page in this number of the *Journal* will be found the tribute of one with whom he had for a very long time, through frequent correspondence, been most intimately associated. His collection of medical medals is probably the most complete that has ever been formed, though a number of its lines, as of famines, almshouses, orphan asylums, and other matters more especially connected with public charities, are but collateral. Dr. Rudolphi and Mr. Robert Ball of Berlin, Dr. Von Duisburg of Dantzic, Dr. Kluyskens of Ghent, Dr. Rueppell of Frankfort, and Dr. Schoenlein of Zurich, and in this country Drs. William Lee of Washington, G. J. Fisher of Ossining, N. Y., and William S. Disbrow of Newark, N. J., have all been noted for their collections of this character. Those of the first four and Dr. Schoenlein have been dispersed; that of Rueppell seems to have been left to the Senckenbergische Naturforschende Gesellschaft of Frankfort; that of Lee was purchased by the U. S. Government for the Surgeon General's office at Washington, that of Disbrow by the University of Pennsylvania, while the Fisher Collection in its entirety was added to that now possessed by the Boston Medical Library. A so-called gynaecological collection was formed by Dr. Carlo Minati, Professor of Obstetrics at Pisa, but upon investigation this proved to be anything but such in the professional sense, being merely of eminent women, rulers, writers, philanthropists, etc., most of whom were presumably in perfect physical health.

Early in the present year, upon his retirement from active service, an excellent portrait medal of Dr. Brettauer was executed for his colleagues at the Trieste Hospital, and of the extremely few copies one was presented by Dr. Brettauer himself to the Storer Collection, and may be seen at the Boston Medical Library. A brief memoir of Dr. Brettauer, prepared by Ritter Carl von Ernst, Austrian Imperial Counsellor, has appeared in the "Monatsblatt" of the Numismatic Society of Vienna. It closes thus: "In the grief which the home-going of this most excellent man has occasioned in the widest circles, the Numismatic Society claims preëminent participation." s.

HALFPENNIES AND FARTHING IN AUSTRALIA.

HALFPENNIES are very scarce in Australia, so much so that an attempt once made in Melbourne to run a halfpenny evening paper soon failed because people had not the coin wherewith to purchase it. And if halfpence are rare, farthings are curiosities. A shrewd Melbourne shopkeeper has imported some thousands of bright new King Edward farthings, and he is reported to be doing a large trade. They are piled up in heaps in his windows and attract crowds. Every article he sells is so much and three farthings.—*Exch.*

EDITORIAL.

THE NEW MEXICAN COINAGE.

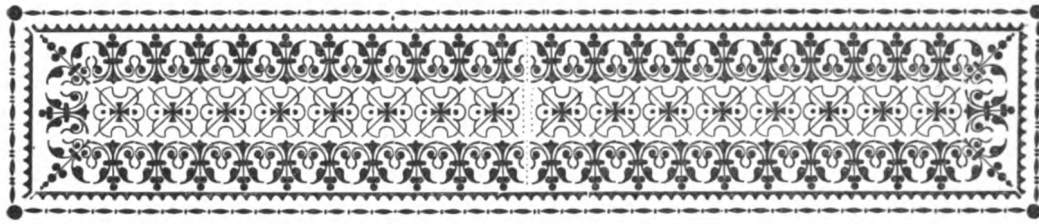
THE authorities of the Mexican Mint have been ordered by the Exchange Commission of that Republic to put into circulation the newly coined Five and Ten Peso pieces, which have been struck under the monetary reform plan, and which are designed to displace the silver that for four hundred years has been the standard of value, substituting therefor the gold standard, which obtains in most of the nations of Europe and North America. Probably the gold will go into general circulation after New Year's, and the old coins will then be turned into bullion. It is many years since gold was used for ordinary business transactions, — the enormous product of the Mexican silver mines having been sufficient to supply the metal needed not only for the current coins of the Republic, but for the large numbers which have been exported to China, and to the Spanish possessions in the East Indies and in the Pacific Islands. Notwithstanding the United States Trade Dollars were somewhat heavier, and at least of equal fineness, they did not succeed in displacing the Mexican Dollars in those countries. In the Philippines our new coinage has driven out the Spanish and Mexican silver; the result in China is watched with interest, for the new silver coins which the Chinese Mint has begun to strike, as yet have not won popularity. Whether the "New China" of which we are hearing so much, as coming to the front under Japanese guidance, will welcome a national coinage of silver is still a question.

The new Mexican two-cent pieces are ready for issue, but the Government is desirous of retiring the bulk of the old Centavos before the new coins are put into circulation; this is a slow process, since they are scattered throughout the country, being held much as cash are in China, by the poorer classes, and like the Chinese peasantry, the people seem reluctant to give up their use. It is curious to observe in this connection that the demand for copper for the new Chinese coinage is so great that it has held up the price of this metal in spite of the large increase in production, and in the face of prophetic warnings against "frenzied financiers."

AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY.

THE American Numismatic and Archaeological Society has had a very successful year. The meetings have been well attended, and the exhibitions and discussions, etc., have been full of interest. The opening of the year was not free from solicitude on the part of some of the members, because of the resignation of the President and some of the other officers, who had been desirous that the Society should be united with the New York Historical Society, and when this plan was voted to be inadvisable, nineteen members withdrew. This, with an unusual number of deaths, led to energetic efforts on the part of those who had determined that the identity of the Society should be maintained, and its special work continued. The result has evidently been very satisfactory. The largest number of names upon the rolls previous to the movement to consolidate was 207; in April last, as we learn from the Secretary, Mr. Bauman L. Belden, twenty-five new members were elected, and there were further accessions in May. At the close of the season, in June, the membership had increased to 225 or more; the permanent funds of the Society amounted to \$11,777.53, and there was also a cash balance in the Treasurer's hands of \$670.50.

The Society's Cabinet has received some valuable gifts. Mr. Daniel Parish, Jr., a former President, has presented the Society with 500 pieces, 16 in gold and 152 in silver, and sixty or more were received from other sources, as reported by the Curator, Mr. William Poillon. Mr. Dascomb, the Librarian, also reports that seventy-one books and pamphlets have been given to that department. A new volume of Proceedings is in press. It would seem therefore, that there was no ground for any fear that the Society's usefulness in its particular lines of work had ceased.



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At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
— *Horatii, Sat. I, i. 66.*

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No. 3.

THE CENTURY PLANT MEDALS.



FOR a hundred years after the discovery of America, the explorers from the old world were constantly sending back across the ocean wonderful tales of what they were finding in the Western hemisphere. The sculptured temples of Central America, filled with carvings of grotesque deities, uncouth in form as the Assyrian gods, astounded the rude warriors of Cortez; the curious hieroglyphics, which for three centuries have remained unsolved enigmas, defying the scholarship which has read the arrow-head inscriptions of Nineveh, found their antitypes in those of Egypt; the pictured scrolls of the Aztecs, which recorded in brilliant colors the history of that strange people, more ornate than the illuminated manuscripts which had been treasured for ages in the libraries and monasteries of the old world, were first admired for their beauty and then too often destroyed by the ruthless invaders, ignorant alike of their meaning and their priceless value to posterity. The religious rites and emblems of the natives, some of which bore strange resemblance to those which for ages had been familiar to Jew and Gentile, startled the ecclesiastics, who saw in them the evident work of the prince of darkness, and as such deserving only of destruction.

The returning caravels of Columbus brought back the first-fruits of his trophies. "Indians painted according to their savage fashion, and decorated

with their national ornaments of gold, . . . various kinds of live parrots, together with stuffed birds and animals of unknown species, and rare plants supposed to be of precious qualities, or rich with medicinal and aromatic virtues,"¹ furnished indisputable evidence of his success. It was indeed a memorable day when the triumphal entry of the great explorer into the royal city of Barcelona revealed to the astonished multitudes the marvels he had found,—“harbingers of greater discoveries yet to be made,” until at length the people of the old world were ready to accept the stories of the returning voyagers, no matter how extravagant, with implicit faith.

But the precious metals which were poured with such lavish profusion into the treasuries of Europe, after the conquest of Mexico and Peru, were not the only gifts which the new world yielded to the explorers. The choicest woods of tropical forests, strange and luscious fruits, and nutritious vegetable products, previously unknown, not less useful if less intrinsically valuable than the “gems from the mountain and gold from the mine,” for which the invaders sought with such insatiable zeal, have for centuries been filling the holds of vessels returning to European ports. Fra Romano Pane, whom Columbus left behind him in Hayti, wrote the first account of tobacco, describing the manner in which the Caribs used it; Oviedo, viceroy of St. Domingo, sent it home to Spain, in 1525, where it was long cultivated as an ornamental plant; and Sir Walter Raleigh, in 1586, though not the first to introduce it into England, probably had more to do with establishing its popularity than did Hawkins, who had brought it thither some twenty years earlier. The Peruvian tomato, the only species cultivated in Europe, was carried to Spain in 1583. The American Agave, a native of Mexico and Central America, was first carried to Spain in 1561. To the successors of Columbus, and to Spain more than to any other country, were the Europeans indebted for these exotic plants of the new world, some of which have played so important parts in the economies of the nations of the Eastern continent.

From the first the Agave was confounded with the Aloe, and was generally known as the American Aloe, but it belongs to a very different family. It was popularly called the Century plant, because of the erroneous belief that it was the phoenix of the vegetable world, requiring a hundred years to reach perfection, and then, blazing for a few hours with its beautiful crown of thousands of blossoms, it exhaled its fragrant odors, faded and died. But this curious story, the foundation of which seems inexplicable, proved to be as mythical as many another of the travellers' tales from the lands across the sea.

The Agave plant is composed of a cluster of large, fleshy leaves with serrated or spiny margins, having a short stem or none at all. From the

¹ Irving's "Columbus."

midst of these leaves rises a "scape" or stalk, often a foot in diameter at its base, which grows to the height of twenty-five or thirty feet, sometimes even more, and often bearing as many as four thousand flowers. In Mexico, says one authority, "these plants usually flower in the seventh or eighth, sometimes even in the fifth or sixth year, and even in poor soils or exposed situations seldom later than the twelfth, while in the European hot-houses often not until it has reached a very advanced age—forty to fifty years." Careful cultivation seems to have generally retarded rather than hastened its bloom. It is true that after flowering it dies down to the ground, but new plants soon begin to rise from lateral buds. It is easily propagated by cuttings, has long been used for fences in Italian Switzerland, and has become acclimated in various countries on the shores of the Mediterranean.

Specimens of these plants, garlanded with the tradition that a century was needed to bring them to maturity, found their way from Spain to the famous Bosian Botanical Gardens of Leipsic, near the close of the seventeenth century. Some years later, under the care of the chief gardener, Elias Pein, one of these plants—several being under cultivation—gave evidence that it was about to bloom. For but little more than a quarter of the fabled limit it had been under watchful supervision, and the approaching event excited unusual interest. So remarkable was the incident that, in the good old German fashion, it was formally commemorated with a medallic monument. The plant budded in May, 1700, and blossomed on the 13th of the following August. The medal, which appeared not long after, shows upon the obverse a view of the Agave, represented as growing in a large tub, such as are still used for cultivating the smaller palms, the spreading ferns, etc. Numerous pointed leaves fall around the edges of the tub, one of those in front, at the left, being inscribed CULTORE and another at the right, E: PEIN (already mentioned as the gardener). From the centre of the plant rises a tall spike, from which spring twenty or more flowering branches. The legend is arranged in two concentric circular lines; the inner one reads LIPSIAE VIDIT HORTUS BOSIANUS; the outer has ALOEN AMERIC. ANNOR. 28 ALTAM PED. 24. RAMIS 35 FL. | PROTRUDERE 5138 In exergue, the date MDCC [In the year 1700 the Bosian Garden at Leipsic beheld an American Aloe plant, 28 years old, attain the height of 24 feet; from its 35 shoots 5138 flowers blossomed.] The obverse die cracked after a few impressions; the defects appear at the right, near the close of the legends. Reverse, A view of the city of Leipsic, showing buildings, fortifications, etc., with a group of houses in the foreground, of which only the roofs and a few chimneys appear; they suggest a camp-ground. Legend, in a semi-circle above, SIC LIPSIA FLOREAT USQVE [Thus may Leipsic ever flourish.] Near the lower edge are the initials I. K. upon a stone (?). It has been suggested that these may be the initials of Johann Koch, who was the mint-master at Langenargen, Wurtemberg, 1696–

1724. So far as we have been able to learn, however, this has not been definitely determined. Silver; size 24.

The broken die of this last piece seems to have been recut, and was subsequently combined with a later die, engraved in 1711, to commemorate the flowering of another plant in the Leipsic Garden, which forms the reverse of the next one to be mentioned. On this, the tub from which it is growing is concealed by the leaves at the base of the plant; the stem is taller, and the branches and flowers somewhat conventionally drawn. The reverse legend is again placed in two concentric circles, of which the inner one should first be read, and is as follows: LIPSÆ VIDIT HORTUS BOSIANVS . A^o 1711 . ; the outer circle is ALOEN AMERIC . ANNOR . 26 ALTAM PED . 28 RAMIS 37 . FL . PROTRUDERE 6486 [In the year 1711 the Bosian Garden at Leipsic saw an American Aloe 26 years old reach the height of 28 feet, with 37 branches, and issue 6486 flowers.] The top of the plant separates the legends, as indicated. Its height is suggested by the figure of a man in the costume of the period, who is standing at the left, looking upward at the blooming spike; but as his head hardly reaches to the top of the leaves nearest him, the contrast is amusing rather than impressive. Silver; size 24.

In the year 1701 two other "Century plants" blossomed, which are both commemorated by medals. One of these was in the Duchy of Brunswick, whose somewhat eccentric Duke had a curious garden at Salzdal, not far from his castle of Wolfenbuttel. There is a rare old book in German on the History of Memorial Medals, which was printed in Nuremberg, with a Latin version of the German text arranged in parallel columns, and in which is a description of this garden and its singular attractions, among which the Century plant held for a time the place of honor. The obverse of the medal shows the plant in flower; it grows out of an ornate box or tub, nearly square, which has upon its front the letter G, the initial of Grosskurt, who engraved the die. On either side of this box, which stands in the foreground, appear, as if placed somewhat in the distance, groups of rocks, from which water is spouting into a basin just behind the plant. One of these is said to have been designed to represent Mount Parnassus, the home of the Muses, and the nine sisters are seated in various attitudes upon them. Apollo, their leader, with radiant head, is standing on one of these cliffs, and their winged steed, Pegasus, is seen upon the other. Legend, above, NATVRA SEMEL MEMORIA SEMPER which may be freely rendered, "Once seen always remembered." Just beneath the legend is a view of distant hills. Reverse, A small rosette at top and bottom; between them is a long inscription in ten lines: IN HORTIS | VALLIS SALINAE | II . LAP. | A . CAST . GVLPHE^r . | ALOE AMERICANA | ANNOR .

¹ Literally, In nature once, in memory always; but as there were other well-known specimens of this plant not far away, of which one at least had bloomed, we cannot believe that the engraver intended to imply that the Duke was the only successful cultivator of the plant.

XXIII . | ALTA XXXVI . PED . | RAMIS XL . | CALICVLIS . VIMCLXVI | EFFLORVIT . V .
 NON . Oc . | MDCCI . [An American Aloe twenty-three years old, thirty-six feet
 high, and having forty branches, blossomed out Oct. 3, 1701, with 6166 flow-
 ers in the Garden of Salzdal, two (mile) stones from the Castle of Wolfen-
 buttel.'] Heinrich Peter Grosskurt, whose initial is shown on the box, was a
 die-cutter at Dresden and Berlin, 1694 to 1734. The medal is of silver, and
 size 37.

Whether it be due to the fact that the Duke's plant excelled in height
 and in the number of its branches and flowers the Agave first described, we
 cannot say, but at any rate it was deemed worthy of two medals. The ob-
 verse of the second is quite similar to the last described, but the artist's
 initial is placed upon a scroll in the exergue, instead of on the box; a double
 row of shrubs is seen in the foreground; the rocks are somewhat steeper, the
 water falls more perpendicularly, and the legend reads FINIS CORONAT OPVS
 [The end crowns the work.] This evidently alludes to the belief that the
 death of the plant followed its blooming,—a sort of floral euthanasia. The
 inscription on the reverse was the same as that of the preceding, save Oct
 for Oc. This piece was also in silver, but only about two-thirds as large as
 the last, measuring 26.

Eighteen years after the Century plant in the Duke's garden at Salzdal
 blossomed, we find that one of its offspring came to maturity and bloomed.
 This was also thought worthy of a medal, and one was struck in 1720; the
 obverse shows the Agave in flower, a plant on either side, and in the back-
 ground is a building extending across the field. Legend, FLORERE SATIS [To
 bloom is enough.] The reverse has an inscription in thirteen lines, in Latin,
 which we omit, but from which we learn that in its twenty-fourth year the new
 offspring of the American Aloe in the Salzdal garden, having reached the
 height of twenty-five feet, put out a spike about the first of May, and began
 to blossom on the fifth of August; it had thirty-eight branches and one thou-
 sand three hundred and four flowers. The inscription contains the monogram
 of a w, for Augustus Wilhelm, who was then Duke of Brunswick. The clos-
 ing words are REDIVIVI FLORIS PRAESAGA [The presage of a reviving flower],
 the meaning of which is not evident. Tin; size 30.

In 1739 Johann Hieronymus Lochner, in a German work, of which the
 English title is "A Collection of Noteworthy Medals," describing certain
 pieces which were engraved by pupils of Arvid Karlsten, of Stockholm, men-
 tions among them one struck to commemorate the first blooming of a Century
 plant in Sweden. It is mentioned again, thirty-four years later, in a "De-
 scription of Issues of the Swedish Mint," by Carl Reinhard Berch, whose
 work was published under the auspices of the Royal Academy of Upsala.

¹ The abbreviations are explained in the work cited: Lap. for Lapidibus, Gvelfher for Guelpherbyitano; the date, the fifth day before the nones, is the Latin equivalent for that given in the text. The falling water is said to represent the Castalian spring.

Their accounts agree, with slight variations in some of the abbreviations in the legends, and an engraving of this and some other Century plant medals will be found in Betts. The obverse has a bust, in armor, of Charles XII of Sweden. He is shown in profile, facing to the right, his head bare, and the legend is, on the left, CAROLVS . XII . and on the right, D . G . REX . SVE . [Charles XII, by the grace of God King of Sweden.] The reverse shows the plant in flower; it is growing in a box, as on that last described, with abundant spreading foliage at its base, and the points of many of the leaves falling over the sides. Five blooming stalks rise from the centre. The legend is arranged in two concentric circles; in the outer one, STVPENDOS . DEBVIT . STVPENDO . FLORES and in the inner circle, AB AN 1708 on the left, SEQVENTEM on the right. Betts reads the second abbreviation AC, due no doubt to the unusual form of the letters, which in the first half of the inner legend are in monograms. [Freely translated: It paid the tribute of stupendous flowers to a stupendous man from 1708 to the following year.] From this we infer that its putting out its blossoms occurred late in 1708, and that it continued in flower until after the opening of 1709; this was perhaps due to the unusual circumstance that five stalks sprang from the root. The victorious career of the Swedish King was near its end when the flowers finally withered. Silver; size 17.

The most remarkable Agave, commemorated by a medal, was perhaps that which flowered in the garden of Frederic II, of Saxe-Coburg-Gotha, in 1710. After it had been cultivated there for about thirty-three years, it put forth ten stalks, from which sprang two hundred branches, and bloomed in the months of September and October of that year; there were a thousand flowers upon it when the medal was issued, and thirty thousand more were then appearing, which greatly exceeded the record of any of its rivals. The obverse shows the Agave blooming in a garden, with hills in the background. The legend, in which the date is given in a chronogram, is MVNDI . SIC . TRANSIT . GLORIA . LENIS . [Thus passes the fleeting glory of the world.] Near the lower edge is C . WERMUTH . Christian Wermuth was a die-cutter of Gotha, and made several of the satirical medals on John Law. The reverse has a Latin inscription in twenty-six lines, which seems too long for insertion here. It gives an account of the event, and expresses the hope that the flowering of the plant may be a propitious omen of the continued prosperity of the ducal house, with which the sentiment of the obverse legend and its allusion to "fleeting glory" hardly agrees. Silver; size 27.

¹ *Lenis*, which has the literal signification of mild, or gentle, seems in this instance to have more than a passing allusion, and to refer to the contrast between the "gentle glory" of the plant in Frederick's garden, though blooming only to fade, and the military glory of some of his contemporaries, which would also pass away. The opening decade of the eighteenth century

found many European nations at war, but happily at this period the duchy of Ferdinand was not involved. France, England, Spain, Portugal, Prussia, Savoy, and the States of Holland signed the treaty of Utrecht (in which the American colonies of France and England were deeply interested) about two years after this medal was struck, thus closing years of strife.

There are quite a number of medals of later date than those we have given, but we must conclude our account by the description of only one more, struck in Nuremberg in 1726. On the obverse is the Agave in bloom; it is growing from a box in the terraced garden of that city, which is surrounded by a hedge; in the distance are mountains. The legend is *CVNCTANDO EX-SUPERAT*—a Fabian motto, signifying “By delaying it conquers,” in which the allusion seems to be that in spite of the long time required to bring it to perfection, it had finally attained it. The date, *MDCCXX | VI* (1726), appears on the box which contains it, and below are the initials of the engraver, P. P. W. Peter Paul Werner, as we learn from “Medallic Illustrations of the History of Great Britain, etc.,” was a skillful medallist, born in Nuremberg in 1689, and died there in 1771. His works are numerous, and “in his long life he was successively in the service of nearly all the German Courts.” Like so many other German medals of the period, this reverse also has a long Latin inscription in fifteen lines, giving the height of the plant, its age when it blossomed, with 8,266 flowers on thirty-nine branches. The piece was struck by Johan M. Volcamer, “for posterity, in memory of its beauty.” Silver; size 31.

The cabinet of Yale University contains several examples of these interesting medals. While the tradition that a century was required to bring them to the period of blooming was disproved by the experience of those who cultivated them, their owners seem to have been reluctant to surrender that belief; but the absurdity of the story was surpassed by the ignorance of the European engravers, who depicted a camel on a “New World Medal” of Philip II in 1581, and alligators and palm trees on the French-Canadian pieces of nearly two centuries later.

GUATEMALA FISHERIES MEDAL.

[M. PAUL-CH. STROEHLIN, of Geneva, Switzerland, aware of the desire of the *Journal* to print descriptions of the medals struck abroad which bear upon American numismatics, has kindly sent us the following account of a piece in his collection, which, though issued in 1880, has not heretofore been mentioned in our pages, nor elsewhere in this country, so far as we have been able to discover.—EDS.]

At the International Exposition of Pisciculture, held in Berlin, Germany, in 1880, the following medal, commemorative of the Guatemala section, was issued; it was struck by C. Drentwett, of Augsburg, who also engraved the dies:—

Obverse, Head bare, in profile, to left, of Prince Frederick William, afterwards Emperor. A double legend; the outer circle, ★ FRIEDRICH WILHELM KRONPRINZ DEUTSCHEN REICHES U. V. PREUSSEN; the inner circle, divided at the top by the upper part of the bust, and in smaller letters, PROT. D. INTERN. FISCHEREI- AUSSTELLUNG Z. BERLIN 1880 (Frederick William, Crown-

Prinre of the German Empire and of Prussia, Patron of the International Exhibition of Pisciculture at Berlin, 1880.) Under the decollation, in a wavy line, the artist's signature, C. DRENTWETT. The whole surrounded by a double line and a plain border.

Reverse, On the field the device of Guatemala, — the blazing sun, placed upon a trophy composed of four flags in an open wreath of two branches, one of oak with acorns, the other of laurel with berries; below is a ribbon scroll of three folds, on which are the words GUATEMALAE | PROTECTIONE | RESPUBLICA SUB. D. O. M. [Republic of Guatemala, under the protection of Almighty God — *Deus optimus, maximus.*] Above, in a semi-circle, the legend, REPUBLICA DE GAUTEMALA; below is a group of various implements used by fishermen, placed within a fillet which supports an escutcheon with the arms of the city of Berlin. The device is surrounded by a circle and a plain border. Edge smooth. Silver; size 33 mm.

COWRIES AND THEIR USES.

AMONG the various objects used by different peoples as a circulating medium, although having no intrinsic value, are the pretty oval shells known as cowries, one variety of which is extensively employed in place of money in India, Siam, and elsewhere in Southern Asia, as well as in some parts of Africa, and is scientifically known as *Cowry moneta*. These shells are common in the Pacific and Indian oceans, and because of their varied and often brilliant colors, have been used from prehistoric times for personal decorations by uncivilized tribes, who have made them into necklaces and other ornaments. Occasionally they have also been worn as charms, because by popular repute they have the mystical power of guarding their owner from danger, — particularly witchcraft, the evil eye, and other mysterious assaults of secret enemies. As money, their value in India is said to have varied from 2,500 to 3,200 shells to the rupee, and even at the present day they retain a certain value there, especially among the poorer classes, but they are now rapidly giving way to the smaller denominations of coins, which, though of trivial value, suffice to meet the limited wants of the laboring people.

In Great Britain cowries have long served as counters for games, and notably were useful in the hands of gamblers even more than playing cards; for their purposes, the upper or bulging part of the shell was removed, and the cavity filled with bright-colored sealing wax; a set of four, thus prepared, was thrown upon a table. The various modes in which the shells grouped themselves in falling were known as "nicks," "nouts," and "browniers." In the first, two faces and two reverses appeared; in the last, all faces or the reverse; the second term was used when one face or one reverse did not match with one of the other three, and hence was a losing throw; either of the other two won. There being no other possible way in which they can fall, and the chance of winning or losing equal, the game was easily and rapidly played, and when fairly conducted, the result was not open to disputes; but loaded shells, like loaded dice, were occasionally employed against the unsuspecting. Probably quite as much money has changed hands through the use of "props," as the game was popularly called, as the Indian cowries have represented.

R.

THE FIGURES OF SAINTS UPON COINS.

THE custom of placing upon coins representations or emblems of various saints, whose heroism or devotion has caused their names to be enrolled upon the calendar of the Church, is an ancient one. Its practice can be traced in the different countries of Europe for a thousand years or more. If some eminently holy man, through martyrdom or the sanctity of his life, achieved the distinction of canonization by the ecclesiastical authorities, we find his native city or the people among whom he had labored perpetuating his fame by placing his likeness upon their coinage. If the arms of the ruling prince appeared on one face of the piece, his portrait was often displaced by the type of the saint upon the other. The motives which led to the selection of these devotees of the Church for use upon coins seem, in many cases at least, to have been patriotic quite as much as religious — often it was a blending of both — as we believe will be seen from examples to be given below.

While the saintly emblems which are borne upon the coins of nominally Christian princes are, of course, never found on the money of ancient Greece or pagan Rome, it is easy to discover the presence of somewhat similar ideals long before the triumph of Constantine and the overthrow of the Olympian deities and their Roman successors. If Ajax on the coinage of Opuntian Locris, or the hero Leucaspis on that of Syracuse, be regarded as mythical beings, — never the objects of that popular veneration which was rendered to the saints of the Roman Church, — what shall be said of the “apotheosis” types of the Roman imperial coinage? Some of these display the figure of an empress borne to heaven by the eagle of Jove; on others she is shown in a chariot drawn by Juno’s peacocks, or with a peacock alone upon the reverse, as on the “consecratio” piece of the Empress Mariniana, as if to declare that the immortal gods had received the departed, and given her a place among them. Surely there seems to be but little difference between the epithet “*Divus*,” conferred upon Augustus and many of his successors by the authority of the Senate, and that of Saint, so freely bestowed by the Pontiff on the “noble army of martyrs” who gave their lives for the faith, and on the “goodly fellowship” of their followers.

When the art of engraving coin-dies had so degenerated that the strong features of the Roman emperor gave place to the grotesque caricature of some petty ruler, whose face in hideous outline stares at the observer, the effigy of a national saint supplied a happy substitute for the royal portrait. Thus the prince, by invoking the aid of the spiritual power, sought to win supernatural protection, while the familiar device gained both the favor of the Church and the approval of the people.

A good example of these mingled motives may be found on some of the silver coins of England struck during the period of the Heptarchy. On the pence and halfpence of the Anglo-Saxon kingdom of Northumbria, coined in the first half of the tenth century by dignitaries of the Church, we find not only emblems of St. Martin on pennies of Lincoln,¹ and of St. Peter, chief of the apostles, struck at York, but of St. Edmund, whose fame for sanctity had then scarcely passed beyond the British islands. The place of mintage of the last is not certainly known, but Edmund was eminently a Saxon saint, "having perhaps more direct claims to veneration than any other English sovereign." The honor in which he was held is shown by the fact that more than fifty churches in England still retain their dedication in his name. The semi-historic legend which styles him "king and martyr," relates that he was King of the East Angles; captured by the Danes in revenge for the murder of the Danish prince Ragnar Ludbrog, a crime with which Edmund was charged, though guiltless, he was cruelly tortured, pierced with arrows, and finally beheaded. His body was buried in a town where one of his predecessors had built a church, thus giving the place the name by which it was long known,—St. Edmundsbury (*i. e.*, St. Edmund's burg or town), now known as Bury St. Edmunds. Tradition adds that a large gray wolf was found guarding his remains, which, with other supernatural circumstances, testified to his sainthood.

With the fall of the Saxon kingdom and the coming of the Normans the use of saints upon English coins ceased for nearly five centuries. The custom was revived on the gold coins of Edward IV, who caused a piece to be struck in 1465, called at first an "angel-noble" because it was originally designed to take the place of the "nobles" then in circulation, and also because it had upon its obverse a figure of the Archangel Michael piercing the dragon. The reverse has a ship, on the side of which are the royal arms surmounted by a cross. The legend on the obverse gives the monarch's name. "Angels" of a similar type continued to be used until the time of Charles I. They were presented to those who came to receive the royal "touch" to cure the "king's evil;" and the device seems to have been regarded as most efficacious, for after the coinage of the piece ceased, medals bearing the same type, and believed to have the same healing power if given by royal hands, were substituted, whence both medals and coins were known as "touch-pieces."

St. Michael was ever a favorite saint. On a Byzantine gold coin of Andronicus, who reigned A. D. 1273, the obverse shows the emperor kneeling at his feet. Several Italian cities—among them Benevento and Salerno under the Lombards—adopted the "tutelary symbol of the Archangel" for their coinage; and the zecchins of Perellos, one of the Grand Masters of the

¹ See Kenyon's edition of Hawkins's *Silver Coins of England*; London, 1887; pp. 99-102.

Knights of Malta, give him the same honor. In England, he was especially popular with the Normans, perhaps because William the Conqueror reached England on "the eve of St. Michael's Mass," and the feast of St. Michael and All Angels (Sept. 29) still has its place in the calendar of the Anglican Church.

The only other saint on English coins is St. George, who, like St. Michael, is shown victorious in combat with the dragon. The legends of the Church make him a native of Cappadocia, but he seems to have been comparatively unknown in Western Europe until the days of the Crusades. When Richard Cœur de Lion took the banner of the Cross and departed for the Holy Land, he is said to have placed his army under the protection of St. George, whose feast-day (April 23) was ordered to be kept throughout England in 1222, when the Synod of Oxford, according to some authorities, or that of Exeter in 1287, by others, acknowledged him as the patron saint of England, displacing St. Edward the Confessor, who had previously held that honor. His effigy was used in connection with the Order of the Garter at the time of its institution in 1340; but though his peculiar cross was used on the coins of Cromwell, the saint himself did not make his appearance until Pistrucci depicted him on the twenty-shilling gold coin, or sovereign, in the reign of George the Third, in the "new coinage" of that king. The artist is said to have copied the type from a figure in a battle-piece on an antique gem in the Orleans collection, but my authority remarks that "several Greek coins might equally well have furnished the model." The same device was also used on coins of Victoria.

St. George appears on the coins of Russia, though only, we believe, in one of the escutcheons of the imperial arms; on the roubles of the Empress Anna (1730-40), and various coins of many of her successors, his figure is the sole device upon the shield displayed upon the breast of the imperial eagle. One of the earliest coins which bears a date, a ducat of Lorraine, struck in 1492, has his name; and the copper quattrini of Ferrara (1675-6), and the giorgini of Genoa, the latter with legend *PROBITATE ROBUR* (Strength in righteousness), also commemorate his victory over the dragon. Other examples might be named. The belief in this combat seems to have grown out of the ancient Greek myths of Perseus and Bellerophon.

The stories of the saints relate that in the fourth century certain relics of St. Andrew were taken to Scotland, since which time he has been the patron of that kingdom. Robert II, King of Scotland in 1371-90, who issued the first regular gold coinage of that realm, struck pieces having the effigy of this saint; there is a pattern piece of great rarity, coined in the same metal and with the same device, which dates from the reign of James V, and the peculiar "saltire" cross appears on several coins of the United Kingdoms under each of the Stuarts. St. Andrew also appears standing,

with his cross beside him, on some of the copper coins of Brunswick, 1780-96, and his emblem is seen on the Anglo-Hanoverian thalers of 1761-73.

St. Nicholas is specially dear to the "little folks" of our own days, who associate him with their Christmas festivities; but while he has long been regarded by the Church as the special patron of children, the reason of this assignment in its traditions is doubtless unknown to most of those who celebrate his coming. His peculiar claim to this honor is hinted at on a curious florin of René II, of Lorraine, struck about 1500. The piece shows him as he is generally depicted, dressed in his episcopal robes,—he was Bishop of Myra,—and at his feet is a vessel containing three children. The legend relates that on one occasion, during a time of famine, the Bishop slept in "the house of a most loyal son of Satan." It was the habit of his host, who was an inn-keeper, to steal children, kill them, and then serve them to his guests. The holy man was offered a dish of the horrible food, but his spiritual discernment at once discovered the awful truth; he charged his host with the crime, "and going to the tub, where the children were salted down, he made the sign of the cross over it; when lo! three children rose up, whole and well."¹ The device of the Bishop and the three children on this coin commemorates the legend.

M.

[To be continued.]

COINS AS SOURCES OF HISTORY.

MR. T. LOUIS COMPARETTE, the newly appointed Curator of the Numismatic Cabinet of the United States Mint at Philadelphia, in his report to the Director of the Mint for the last fiscal year, discussed the "Utility of a Cabinet of Historic Coins," from which we take the following extracts. — EDS.

On several accounts ancient coins are apt to prove of . . . intrinsic value as records. They are the products of civilizations that have passed away, and with them went all but a paltry few of the monuments and institutions which their genius created. Our knowledge of ancient life and history, though seeming vast, is withal very incomplete and faulty, and welcome is any source that can furnish an additional fact or correct a misconception. In a majority of cases the evidence of the ancient coins is only corroborative, but occasionally there is a fresh revelation of vital geographical facts, as the extent of territory or location of a city, or of still more important historical events.

For instance, the history of Bactria, the kingdom between the Oxus and the Ganges, that, with Persia, fell a prey to the arms of Alexander the Great, but which afterwards regained its independence, broke off relations with the West and re-established intercourse with the Orient, would be lost in Cimmerian darkness were it not for the ancient coins of the country recently found in the cemeteries and elsewhere in Afghanistan. They throw a ray of light through the six lost centuries of Bactrian history, and furnish us with the long succession of her kings and — invaluable acquisition — excellent portraits of them. The standard of her money till 150 B. C. was

¹ Handbook of Legendary and Mythologic Art, by Clara Erskine Clement, p. 236.

the widely used Attic, when a native Indian standard was substituted. Along with the new standard there appeared strange oriental divinities in place of those of Greece, and Greek was supplanted by an oriental tongue. These changes of standard and types fix the date with remarkable precision when Bactria turned from the West and from Hellenism, and established commercial and social relations with the East.

The case of Bactria, in which the coins are the only source of a nation's history, is unique, but the instances among the Greek city-states, where coinages corroborate or disprove suspicious statements of historians, and illuminate obscure accounts, are withal numerous. It would be easy to cite a long series of examples illustrating this statement, as the coins that prove the existence of the Achaian League, the Bœotian Federation, especially the less known Samian League, the defensive alliance of the Greek cities of southern Italy, and many other less known interstate commercial or political agreements; but the facts are too well known or easily obtained to require further mention.

EARLY EGYPTIAN MONEY? A QUERY.

Editors of the Journal :

THE last number of the *American Antiquarian and Oriental Journal* contains the following statement :—

"At certain periods in Egyptian history, as, for example, early in the new empire (2130 B. C.), copper seems to have been recognized as the standard of value, and accounts were recovered (*sic*, reckoned?) in *uten* of copper. These coins, if such they may be called, were made of very exact weight (about 91 grains), and were in the form of a spiral."

From the context, it is clear that the period referred to was that of the so-called twelfth dynasty. The article from which the above extract is taken is entitled "The Use of Metals by the Egyptians," and seems to be based on a paper by Prof. R. D. George, which appeared in a recent issue of the *Popular Science Monthly*, which I have not yet seen.

I desire to ask if these "spirals" were the pieces formerly known to collectors as "ring money." From the definition in standard dictionaries, they seem to have no claim to be called *coins*. Webster says "a coin is a piece of metal on which certain characters are stamped, making it legally current as money." These have no such stamp, if I understand the passage, but may very likely have been used as money, for all that appears; if so, and the period is correctly given, they would seem to be the oldest known examples of "money" which have come down to us. Numismatists are not yet agreed as to what country may boast the invention of coinage, and it has been a matter of surprise that in the extensive excavations which have been going on so long in and about the ruins of ancient cities, nothing which approaches a *coinage* has yet been exhumed, that antedates the Lydian coins of which Herodotus tells us. Homer, it is agreed, makes no allusion to coined money. Are we then to look to Egypt as the inventor of *money*, centuries before the primitive coinage mentioned by Herodotus, or in other words, disregarding the point as to whether these "spirals" are *coins*, are we to accept them as the earliest known *money*?

May I hope that some of your more learned correspondents will tell us whether numismatic authorities so regard them?

J. T. C.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XL, page 50.]

As usual, there are new medals to be entered in the previous lists.

III. CENTRAL AMERICA.

1. MEXICO. B. 3. *Medical Societies.*

2280. *Obverse.* (Soc. de bienfaisance, etc.)

Reverse. TESTIMONIO DE GRATITUD A LOS PROTECTORES DE LOS DESVALIDOS.

Silver. 28. 46mm. Dupriez Cat., 17 Oct., 1905, No. 2062.

V. THE UNITED STATES. B. 2. *Hospitals.*

Maine. National Soldiers' Home.

Besides No. 152, there is

2281. *Obverse.* Within field: NATIONAL HOME Inscription: DISABLED | VOL.
SOLDIERS

Reverse. Within field: 5 Inscription: TOGUS. NEAR AUGUSTA | ME.

"Diatite." 20. 33mm. Edges milled; thick planchet. Rubbings are in the Boston collection from Mr. Howland Wood, of Brookline, Mass., Secretary of the American Numismatic Association.

Massachusetts. Boston.

2282. *Obverse.* The Geneva cross, in red enamel. Inscription, upon garter of white enamel: BOOTHBY SURGICAL HOSPITAL

Reverse. N. G. WOOD & SONS | BOSTON (incused.)

Gold. 12. 20mm. Communicated to me by Dr. Malcolm Storer, of Boston.

Do. do., City Hospital.

Besides No. 153, there is

2283. *Obverse.* In light blue enamel, upon a white ground bordered by blue:
BOSTON CITY | HOSPITAL | TRAINING SCHOOL

Reverse. Blank, save printed label.

Incurved shell. 16. 25mm. With pin attachment and three ribbons, upon the right of which, in gilt: USHER Communicated by Dr. Malcolm Storer.

Do. Worcester.

2284. *Obverse.* Upon gilt circular field, Hygieia kneeling to left, and feeding an altar with oil. Beneath: 1902 Inscription, gilt upon white ground: CITY HOSPITAL
1871. | WORCESTER, MASSACHUSETTS.

Reverse. Blank.

Seal. 12. 18mm. An impression is in the Boston collection.

B. 3. *Medical Societies.*

American Medical Association, 1905.

Besides Nos. 165-6, 936-7, 1552, and 1746, there are

2285. *Obverse.* Upon a quadrangular cartouche surmounted by beaver, and with scrolls at sides, a snow-covered mountain with pines at base. Inscription: AMERICAN
- MEDICAL - ASSOCIATION Exergue: 1905 | PORTLAND, ORE.

Reverse. C. FELDEN & CO | MAKERS | PORTLAND, OR

Brass, with red, green, white and blue enamel. 16 x 18. 23 x 26mm. With pin attachment. In the Boston collection, the gift of Dr. J. Collins Warren.

Do. do. General Members' badge.

2286. *Obverse*. Within gold circle, upon white enamel, the Geneva cross in red, reticulated, and bordered by gold. Inscription in gold, upon a circular band of blue enamel bordered by gold: A M A

Reverse. Upon a shield: J—E | CO Beneath, upon two acorns base to base: 1—U Gold. Button-shaped, with minute projection upon rear of obverse, for pin. 10. 17mm. A colored engraving is in the Boston collection.

Association Hospital Superintendents, 1905.

2287. *Obverse*. In dark blue enamel upon a white ground: ASSOCIATION HOSPITAL SUPERINTENDENTS | BOSTON | 1905

Reverse. Blank, save printed label.

Incurved shell. 16. 25mm. With pin attachment. Communicated by Dr. Malcolm Storer.

Association Military Surgeons of the United States, 1902.

Besides Nos. 1521 and 2032, there is

2288. *Obverse*. Within raised inner circle, an oak leaf, upon which an acorn. Above: ORGANIZED 1891 Below: RE-ORGANIZED 1892 Inscription, within outer circle upon ornamented Greek cross: ASSOCIATION MILITARY SURGEONS UNITED STATES.

Reverse. WHITEHEAD & HOAG CO. | NEWARK, N. J.

Bronze. Cross-shaped. 22. 35mm. With loop and ring, with doubled maroon ribbon and bar-pin attachment, upon which, within parallelogram with beads at ends: WASHINGTON, D. C. | —1902— In the Boston collection.

Am. Public Health Association, 1905.

Besides Nos. 1251-2, 1354, 1490, 1569, 1574, 1906, and 1997, there is

2289. *Obverse*. View of Boston. At sides: BOSTONIA—CONDITA A D (in monogram) 1630 Inscription, in gilt upon blue enamel: SICUT PATRIBUS SIT DEUS NOBIS | CIVITATIS REGIMINE DONATA A D (in monogram) 1822.

Reverse. Made by Boston Badge Co. 629 Old South Building.

Gilt. 12. 20mm. With pin attachment and white ribbon, upon which, in gilt: 33RD ANNUAL | CONVENTION | A. P. H. A. | BOSTON | SEPT. 23-29 | 1905 In the Boston collection, the gift of Dr. S. H. Durgin.

F. 1. *Dentists*.

2290. *Obverse*. DR KIMBALL | DENTIST. | BOSTON

Counterstamp upon a Mexican two-real piece, upon which is also counterstamped, in much larger letters: RIGGS In the Boston collection.

F. 2. *Irregular Practitioners*.

2291. *Obverse*. USE DR. W. H. ALLEN'S | SWEET WORM WAFERS. Within circle: YOUNGSTOWN | OHIO | PRICE 1.00 | SOLD BY | ALL DRUGGISTS (incused.)

Counterstamp upon U. S. quarter dollar. Communicated by Mr. Howland Wood.

2292. *Obverse*. Dr. O. G. Keitteridge | Willimantic | C. T. | 1864 | ★ | Main St.

Reverse. Bust of Lincoln, to left, within fourteen stars. Exergue: REDEEMED.

Copper, plated. 10. 19mm. Edge of obverse lined; of reverse beaded. Rubbings are in the Boston collection, from Mr. Howland Wood.

F. 3. *Pharmacists*.

John L. Chapman, Baltimore, Md.

Besides Nos. 347-8, there is

2293. As No. 348 (ONE SODA, eagle, etc.), save upon reverse, beneath: BALE (incused.) In the Howland Wood collection.

2294. *Obverse*. THIS CHECK WILL BE REDEEMED | IN | KOLA- | ★ PEPSIN | BY YOUR JOBBER | —... OR ... — | THE GEM CHEMICAL | CO. | BALTO. MD.

Reverse. TO THE CONSUMER ÷ | GOOD FOR ONE | GLASS | KOLA-PEPSIN | 5 ¢ | AT ALL | SODA FOUNTAINS

Aluminum. 10. 17mm. Edges milled. Communicated by Mr. F. G. Duffield, of Baltimore.

A. Knight, Baltimore.

Besides No. 445, there is

2295. *Obverse.* KNIGHT'S MINERAL WATER SALOON

Counterstamp upon American quarter-dollar and Spanish two-reals. Massamore Cat., 3 Nov., 1892, No. 442. In the Duffield collection.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Andrew Duncan (1745-1828), of Edinburgh.

Besides No. 636, there is

2296. *Obverse.* Bust, to left. Upon truncation: A. DUNCAN SENIOR | M. D. ET P | 1806 EDIN | Henning

Reverse. Blank.

Vitreous paste. In the collection of the Royal College of Physicians, Edinburgh. Communicated by Mr. F. C. Nicholson, the Librarian.

F. 3. *Irregular Practitioners.*

"Dr." Stuart, Glasgow.

Besides Nos. 1283-91, there is

2297. *Obverse.* Within circle, a woman, half turned to left, suckling an infant. Inscription, incused: PRIVATE MEDICAL ESTABLISHMENT. Exergue, incused: 1841 (like that of No. 1291.)

Reverse. Like that of No. 1284, save that inscription and date are raised. Within circle, two men seated in chairs, the one feeling the other's pulse. Above them: HONOUR Inscription: PRIVATE MEDICAL ESTABLISHMENT. Exergue: 1841

Copper. 14. 23mm. Edge of reverse beaded. In the Boston collection, the gift of Mr. Howland Wood.

The regular sequence is now resumed.

XI. SWEDEN (continued). A. *Personal* (continued).

Dr. Urban Hjärne (1641-1724), of Stockholm.

2298. *Obverse.* Bust, to right. Beneath, in script and monogram: A(rwed). K(arlsten). Inscription: VRB · HIAERNE · M·D· SOC · REG · ANGL ·

Reverse. A skull, without lower jaw, upon the ground, encircled by laurel, irradiated by the sun, and bathed by rain from the armorial shield of the family of Tott, among clouds. From the right orbit a serpent creeps. Around the skull, in script: GOTT UND TOT (God and Death, the latter word referring to the noble family of the name who had been his patrons). Legend: VIVITVR — INGENIO Exergue: 1682

Silver, gilt bronze, lead, iron. 22. 35mm. Lochner, II, Vorrede, LXXXX; Gaetani, II, p. 120, pl. CXXVII, fig. 5; Berch, p. 356, No. 123; Moehsen, Bildnisse, II, p. 61; Hauschild, 385; Rudolphi, p. 74, No. 313; Prüfende Gesellschaft zu Halle, XI, p. 240, fig.; Kluyskens, II, p. 34, No. 1; *Ibid.*, Cat., p. 109, No. 36; Duisburg, p. 196, DXXV, 1; *Ibid.*, Cat., p. 58, No. 671; Hawkins, Franks, and Grueber, I, p. 588, No. 265; Hildebrand, p. 101, No. 1. In the Government and Boston collections.

2299. *Obverse.* Bust. Beneath: A. K. Inscription: URB. HIAERNE S. SVE R. PR.

Reverse. As preceding, save date 1702.

Gilt bronze. 25. 40mm. Berch, p. 357, No. 124; Rudolphi, p. 75, No. 314; Kluyskens, II, p. 34, No. 2; Duisburg, p. 196, DXXV, 2; Hildebrand, p. 101, No. 2, fig.

2300. *Obverse.* Bust, to right. Inscription: URB. HIAERNE—PR. ARCHIAT. REG. SV.
Reverse. Apollo, with his lyre, seated upon the top of a mountain, from which water gushes. At right, below: L. A. At left, the mouth of a mine. Legend: DIMOVET UMBRAM CONDITA LUSTRAT. Exergue: MEDICUS POETA | MINERALOGUS OB. | MDCCXXIV.

Silver, bronze. 19. 30mm. Duisburg, Supp. II, p. 17, DXXV, 3; Hildebrand, p. 101, No. 3. In the Government and Boston collections.

Dr. Magnus Huss (1807–1890), of Stockholm.

2301. *Obverse.* Head, to left. Beneath shoulder: LEA AHLBORN Inscription: MAGNUS HUSS REI MEDIC. REGNI PRÆF. SUPR. | N. 1807 O. 1890

Reverse. Phoenix to left, flying from flames towards the sun. In front, the staff of Aesculapius, recumbent. On base, at left, L. A. Legend, at right: IMMORTALITATIS NON FALLIT SPES Exergue: SOCIO MEDICO MERITISSIMO | REG. ACAD. SCIENT. SUEC. | MDCCCXCII

Bronze. 20. 32mm. In the Boston collection, the gift of Mr. G. F. Ulex, of Hamburg.

Dr. Israel Hwasser (1780–1860), of Upsala.

2302. *Obverse.* Bust, to left. Beneath: L. A. Inscription: ISR. HWASSER MED. THEOR. ET PR. UPS. Exergue: NAT. 1780. DEN 1860.

Reverse. A light house; cliffs at left, a ship at right. Legend: ARDET ET DIRIGIT Exergue: SOCIO INGENIOSISS | REG. ACAD. SCIENT. SUEC. | MDCCCLXXIII.

Bronze. 20. 32mm. Rueppell, 1877, p. 23, DLXXIV°. Impressions are in the Boston collection from the late Mr. D. L. Walter, of New York.

Baron Johann Kunckel [von Loewenstern], (1630–1703), of Stockholm. Pharmacist and Alchemist. (Hildebrand.)

Johan Henrik Liden (1741–1793), of Upsala. Historian of medical literature.

2303. *Obverse.* Bust, to right, G. L. Inscription: JOH. HENR. LIDEN PROFESSOR

Reverse. POPULARI | MUNIFICO | NATIO | O. GOTHICA | UPSALIAE | MDCCLXXXI.

Bronze. 22. 33mm. Hildebrand, p. 232. In the Government collection.

Peter Henrik Ling (1776–1839), of Stockholm. Originator of Kinesipathy (Curative Gymnastics).

2304. *Obverse.* Head, to right. Upon neck: IAM(alm) Inscription: PETER HENRIK LING. (in Gothic letters.)

Reverse. A lyre with human head, to left, crossed with sword and oak branch. Legend, in old Norse: Furir Fornfrodum Idrottamanni. Exergue, in old Norse: Thokkamarki Uk Kenslalann.

White metal. 37. 60mm. Hildebrand, p. 324, fig. In the Boston collection.

Dr. Carl von Linné (1707–1778), of Upsala.

2305. *Obverse.* Bust, to right. Beneath: D. F(ehrman). Inscription: CAROL. LINNÆUS M' D' BOT' PROF' UPS' ÆT. 39.

Reverse. CAROLO | GUSTAVO TESSIN | ET IMMORTALITATI | EFFIGIEM | CAROLI LINNÆI | CL(AUDIUS) EKEBLAD AND(REAS) HOEPKEN | N(ICOLAUS) PALMSTIERN | ET | C(AROLUS) HARLEMAN' DIC(AVERUNT) | MDCCXLVI

Silver, bronze, tin. 22. 34mm. Edges milled. Koehler, XVIII, p. 25; Gaetani, II, p. 348, pl. CLXXXVI, fig. 4; Moehsen, I, p. 224, fig.; Berch, p. 359, No. 140; Eigenhandige Anteckningar af Carl Linnaeus, 1823, pl. 3, fig. 1; Van Loon, Suppl. III, p. 208, pl. 22, No. 217; Poulharies, p. 180, No. 215; Rudolphi, p. 95, No. 398; Kluyskens, II, p. 159, No. 1; *Ibid.*, Numismatique Linnéenne, p. 3, No. 1; *Ibid.*, Cat., p. 107, No. 9; Duisburg, p. 203, DXXXVII, 1; *Ibid.*, Cat., p. 59, No. 684; Hildebrand, p. 187, No. 1. In the Government and Boston collections.

2306. *Obverse.* Bust, to right. Beneath: D. F. Inscription: C. LINNÆUS EQU. AUR. ARCHIAT. ET PR. UPS.

1 Tessin, Ekeblad, and Hoepken were statesmen, and Harleman was an architect.

Reverse. The three crowns of Sweden, representing also the three kingdoms of Nature, irradiated by the sun. Legend: ILLUSTRAT.

Silver, bronze, tin. 22. 33mm. Edges milled. Struck in 1758, at expense of Count Tessin. Berch, p. 359, No. 141; Moehsen, I, p. 217, fig.; *Ibid.*, Bildnisse, II, p. 79; Anteckningar, etc., pl. III, No. 2; Kluyskens, II, p. 160, No. 2; *Ibid.*, Num. Linn., p. 3, No. 2; *Ibid.*, Cat., p. 107, No. 9^a; Duisburg, p. 203, DXXXVII, 2; *Ibid.*, Cat., p. 60, No. 685; Hildebrand, p. 188, No. 2. In the Government and Boston collections.

2307. *Obverse.* As preceding.

Reverse. Arms of the Royal Academy, the North Star among three crowns. Inscription: REGIA ACADEMIA SCIENTIARUM.

Silver, bronze. 23. 35mm. Conferred in 1764. Anteckningar, etc., last page but one: Rudolphi, p. 95, No. 400; Kluyskens, II, p. 160, No. 3; *Ibid.*, Num. Linn., p. 4, No. 3; *Ibid.*, Cat., p. 107, No. 9^b; Duisburg, p. 203, DXXXVII, 3; Hildebrand, p. 188, No. 3. In the Government collection.

2308. *Obverse.* As preceding.

Reverse. NATALIUM | MEMORIAE | SAECULARI | D · XXIV · MAJI MDCCCVII · | INSTITUTUM | LINNAEANUM | UPSALIENSE

Silver, bronze. 23. 35mm. Edges milled. Anteckningar, etc., pl. III, No. 4; Rudolphi, p. 95, No. 402; Kluyskens, II, p. 161, No. 5; *Ibid.*, Num. Linn., p. 4, No. 5; Duisburg, DXXXVII, 5; Hildebrand, p. 189, No. 6. In the Government and Boston collections.

2309. *Obverse.* Bust, in professor's robe, to right, with decoration of the Polar Star; in button-hole the Linnaea borealis. Beneath: LIUNGBERGER Inscription: CAROLUS LINNAEUS ARCH · REG · EQV · AURATUS

Reverse. Cybele with mural crown and lion, surrounded by various animals; in left hand a key, the right upraised to face; at her feet the Linnaea borealis; at left, three butterflies; in the distance clouds and flying birds. Legend: DEAM LUCTUS ANGIT AMISSI. Exergue: POST OBITUM UPSALIAE | D · X · JAN. MDCCCLXXVIII · | REGE JUBENTE

Silver, bronze, Berlin iron. 33. 52mm. Anteckningar, etc., pl. III, No. 3; Poulharies, p. 180, No. 215; Rudolphi, p. 95, No. 401; Kluyskens, II, p. 160, No. 4; *Ibid.*, Num. Linn., p. 4, No. 4; *Ibid.*, Cat., p. 107, No. 9^c; Duisburg, p. 203, DXXXVII, 4; *Ibid.*, Cat., p. 60, No. 686; Hildebrand, p. 188, No. 4, fig.; Cat. of Medals of Royal Society, 1892, No. 41; *Ibid.*, 1897, No. 46. In the Boston collection.

2310. *Obverse.* Bust, to left. Upon shoulder: DUBOIS F. Inscription: CAROLUS - LINNAEUS.

Reverse. NATUS SMOLANDIAE AN. M.DCC.VII. OBIIT UPSALIAE AN. M.DCC.LXXVIII. — SERIES NUMISMATICA UNIVERSALIS VIRORUM ILLUSTRUM. M.DCCC.XXII. DURAND EDIDIT

Bronze. 26. 37mm. Rudolphi, p. 96, No. 403; Kluyskens, II, p. 161, No. 6; *Ibid.*, Num. Linn., p. 5, No. 7; Duisburg, DXXXVII, 6; *Ibid.*, Cat., p. 60, No. 688; Hildebrand, p. 190, No. 8. In the Government and U. S. Mint collections.

2311. *Obverse.* As preceding, with slight difference in arrangement of hair.

Reverse. NATUS | ROESHULTAE | IN SUECIA | AN. M.DCC.VII. | OBIIT | AN. M.DCC.LXXVIII. | — | SERIES NUMISMATICA | UNIVERSALIS VIRUM (with caret) ILLUSTRUM | — | MDCCXVIII. | PARISIIS | DURAND EDIDIT

Silver, bronze, lead. 26. 37mm. Anteckningar, etc., pl. III, fig. 5; Rudolphi, p. 96, No. 404; Kluyskens, II, pl. 161, No. 7, fig.; *Ibid.*, Num. Linn., p. 4, No. 6; *Ibid.*, Cat., p. 107, No. 9^d; Duisburg, DXXXVII, 7; *Ibid.*, Cat., p. 60, No. 687; Hildebrand, p. 190, No. 7^b; Schulman, Arnhem Cat., No. 48. In the Government, Boston, and University of Pennsylvania collections.

2312. As preceding, save that VIRUM is without caret, and PARISIIS is absent.

Bronze. 26. 37mm. Hildebrand, p. 190, No. 7.

2313. As the last, save that place of engraver's name on obverse is different.
Bronze. 26. 37mm. *Ibid.*, p. 190, No. 7^a.
2314. *Obverse*. Bust, to right, with twig of Linnaea and Order of the North Star. Inscription: CAROLUS LINNÆUS
Reverse. Blank.
26. 37mm. By Kirk, of London.¹ Anteckningar, etc., pl. III, No. 6; Rudolphi, p. 96, No. 405; Kluyskens, II, p. 161, No. 8; *Ibid.*, Num. Linn., p. 5, No. 8; Duisburg, DXXXVII, 8; Hildebrand, p. 189, No. 5. In the Weber collection.
2315. *Obverse*. Bust, from same portrait as preceding. Beneath: LINNÆUS (incused.)
Reverse. Blank.
Iron. Cast. Oval. 36 x 48. 58 x 75mm. Rudolphi, p. 96, No. 406; Kluyskens, II, p. 161, No. 9; *Ibid.*, Num. Linn., p. 5, No. 9; Duisburg, DXXXVII; *Ibid.*, 9, Cat., p. 60, No. 689.
2316. *Obverse*. As preceding, but with different arrangement of hair.
Reverse. Blank.
Iron. Cast. 57. 90mm. Rudolphi, p. 96, No. 407; Kluyskens, II, p. 162, No. 10; *Ibid.*, Num. Linn., p. 5, No. 10; Duisburg, DXXXVII, 12.
2317. *Obverse*. Within a milled circle, bust, to left, with Linnaea in button-hole. Inscription: C. LINNÆUS — BORN 1707 Around, the characters, names and numbers of the last eleven classes of plants. Above, an upright arrow.
Reverse. Within a milled circle: THE | 24 | CLASSES | OF | PLANTS | BY | LINNÆUS Around, the characters, names, and numbers of the first thirteen classes of plants. Above, an upright arrow.
Tin. 31. 48mm. Struck in 1835, at Birmingham. Koehne, *Zeitschrift für Münz-, Siegel- und Wappenkunde*, 1846, p. 61; Kluyskens, Num. Linn., p. 6, No. 11; Duisburg, p. 204, DXXXVII, 10; *Ibid.*, Cat., p. 60, No. 690; Hildebrand, p. 431, No. 11. In the Boston, and Newport Historical Society collections.
2318. *Obverse*. Bust, surrounded as in preceding.
Reverse. Blank.
Bronze. 37. 57mm. R. Ball Cat., Oct., 1905, No. 514.
2319. *Obverse*. Bust, to right. LEA AHLBORN IMIT. LIUNGBERGER. Inscription: CAROLUS V. LINNÆ SUECICÆ ET LITERARUM DECUS.
Reverse. Within laurel wreath tied by ribbon: NATUS | MDCCVII | DENATUS | MDCCCLXXVIII. Legend: FLORET PER SEcula FAMA.
Bronze. 36. 56mm. Edges chased. In the Government and Am. Num. and Arch. Society's collections.

[To be continued.]

REBEL MONEY IN RUSSIA.

THE rebel leaders in Livonia, always a restless province under the arbitrary rule of Russia, have exercised the sovereign right of coining money, which is readily passed in the neighborhood of Umlauf, Revel and Lemsal, and more secretly in some of the adjoining places in the other Baltic provinces. The revolutionists have selected the portrait of Maxim, the head of the Social Democrats, as the chief device on their new money. But few of these pieces have as yet crossed the lines, and as the revolt in Esthonia is already on the verge of collapse, it is probable that this, like the Morelos coinage of the Mexican revolution and other "necessity issues," will become a numismatic rarity at no great distance of time.

¹ Said to have been struck from a portrait which bears the inscription, "Deus creavit, Linnaeus disposuit." Dr. Weber thinks it was from a wax model by Tassie, or Gosset, or some other modeller of the time,

and adds that a comparison of the medal with Kirk's medal of Bishop Hoadley (model by Gosset) and his medal of John Harrison (model by Tassie) leaves no room for doubt that Kirk was the medallist.

MASONIC MEDALS.

[Continued from Vol. XL, p. 53.]

MCCLXII. Obverse, The square and compasses, irradiated and enclosing the letter G; the emblems surrounded by a circle of dots, outside of which is the legend;¹ above, FRANKLIN LODGE NO. 6 F & A. M. and below, completing the circle, LEBANON, N. H. Reverse, On a band extending upward diagonally across the field, 100TH ANNIVERSARY At the left, parallel with and over the band, MAY 13 and under it, also parallel, 1896 An open wreath of olive leaves and berries, which is formed by two branches tied at the base, is surmounted and partly concealed by the ends of the bar. Pierced for a ring, and worn with a blue ribbon and plain bar. White metal. Size 20.

MCCLXIII. On a square planchet a cross potent in raised outline, with the square and compasses enclosing G on its centre; in the angles of the cross are four small crosses of the same form. No legend. The corners of the planchet are removed to the terminals of the large cross. Reverse, Inscription in seven lines, the first and sixth curving: PALESTINE LODGE | N^o 357, | F. & A. M. | DETROIT, MICH. | CONSTITUTED FEBY 8, 1881. | 1000 ACTIVE MEMBERS | SEPT. 22, 1905 A row of small dots under the last line. Ring for suspension attached to the planchet. Composition, resembling oxidized silver.² Size 18.

MCCLXIV. Obverse, Clothed bust of Sir Henry Irving in profile to right; he is shown in the costume of the character of Becket, which he was playing at the Theatre Royal in Bradford, England, in the evening of the night in which he died. No legend. Reverse, Inscription in six lines, from a eulogistic poem by Mr. James Rhoades, printed in *The Times*, shortly after Irving's sudden death: MIGHTY MAGICIAN | MASTER OF THE SPELLS | THAT MOVE TO GRIEF OR | PITY, LOVE OR SCORN | J. R. | SIR HENRY IRVING | 1838 — 1905 Gold, silver, bronze gilt, and bronze. Size 24. The likeness is by the English artist, Mr. Frank Bowcher, who has lately modelled with great success the portrait of King Edward VII.³

MCCLXV. Obverse, As the preceding. Reverse, Also like the preceding. A reduced copy of the foregoing medal, with ring; struck to be worn as a pendant. Gold, silver, and bronze gilt. Size 14.

¹ For my knowledge of this medal I am indebted to Wor. Bro. Geo. W. Chester, of Zetland Lodge, Boston.

² For the description I am indebted to Bro. Geo. W. Chester, of Boston. The obverse is evidently intended to represent the arms of the city of Jerusalem, as used in the days of the Crusades, but the tinctures are not indicated.

³ Although there is no Masonic emblem on this medal, which was recently issued by Messrs. Spink & Son, of London, it seems to deserve a place in this list, inasmuch as Sir Henry was very prominent in the Order, and the piece has been accepted by his brethren as a tribute to his connection with the craft. Irving was initiated in Jerusalem Lodge, No. 167, in the year

1877; he was crafted and raised in the same Lodge in 1882, by Sir Edward Letchworth, then its W. M., H. R. H. the Duke of Albany being present when the second degree was conferred. Irving was a subscribing member of that Lodge until his death, and was also a member of the Savage Club Lodge, No. 2190, having been its first treasurer, and retained that position until his death. "He was a Vice-president of the Royal Masonic Institution for Girls, a Life Governor of the Royal Masonic Institution for Boys (both charitable societies), and a subscriber to the Royal Masonic Benevolent Institution." For my information of the piece and of Irving's Masonic history, I am indebted to Bro. Wm. Jas. Hughan.

MCCLXVII. Obverse, On the field a radiant equilateral triangle enclosing a star of five points, on which is the letter G. On the sides of the triangle, SAGESSE, BEAUTÉ, FORCE (Wisdom, beauty, strength.) Legend, in the "improved Continental cypher": $\square \therefore \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר} \text{פּוֹלֶזֶר}$ (Loge des Amis Philantropes, or Philanthropic Friends), and below, filling the circle, $\circ \therefore$ DE VERSAILLES Reverse, A wreath of oak and acacia enclosing AU F \therefore and a space below for engraving name and date. The example from which a correspondent has given me this description, has a name and 1846. Silver, octagonal. Size about 18.²

[To be continued.]

WHILE the guinea as a measure of value continues to be used to a large extent in England, it is a singular example of an instance where the name has long survived the coin itself. Guineas formed part of the gold currency of England from 1662 to 1813. The first five-guinea piece appeared in 1669. Some of the guineas of Charles II and William III have an elephant under the bust, to denote that they were struck from guinea gold. The guineas coined in the early days of the reign of George I are known to collectors as the Elector guineas, from his title as Elector of Hanover.³ A rare impression is the pattern guinea of that king, struck in 1727; another, of at least equal rarity, has the bust of Queen Anne, with low drapery, which has the date of 1702. A third-guinea, or seven-shilling piece, appeared in the reign of George III, in the period 1797-1813, and there are quarter-guineas of 1718 and 1762. A well-known variety frequently offered in coin-sales, is that known as the spade-guinea, from the form given to the armorial shield on the reverse, which resembles the ace of spades. Half-guineas with this form of the shield are less common. The latest issue, —that of 1813, is sometimes called the military guinea, though the reason for its name does not appear.

1 This medal may quite probably be that mentioned under DCXLVII, as having been "sent by the Lodge named to a sister Lodge in Lyons," but of which no further information could be obtained. In view of the fact that no description was given under the number cited, it has seemed proper to give this a separate number, as it can thus be more readily identified. For the description I am indebted to M. E. Boudeau, numismatist, of 11 rue Rameau, Paris, France.

2 This is evidently a *jeton de présence* of the Lodge named, such as it was formerly the custom to pre-

sent to Brethren in regular attendance. It resembles DCLXVIIa, which, however, was on a round planchet. See note on that number.

3 The Elector Guineas show a laureated bust of the King in profile to right; he wears the wig with long flowing locks so frequently seen on coins of the period; his Hanoverian titles (Elector, etc.), are on the reverse, which has for its device the four armorial shields of his several possessions arranged in cross,—England and Scotland on the upper shield, then France, Ireland and Hanover, in succession.

THE ANNUAL ASSAY MEDALS OF THE U. S. MINT.

THE readers of the *Journal* will be glad to see a description of the medals which have been struck by the United States Mint, on the occasion of the Annual Assays, since 1902. For these we are indebted to the courtesy of Mr. J. Coolidge Hills, of Hartford, who furnishes them from examples in his own cabinet, and who takes up the catalogue at the point where our former contributor, the late Mr. E. J. Cleveland, was interrupted by death. The last of the series described by Mr. Cleveland¹ was the issue for 1902, which he numbered 42; Mr. Hills begins with that for 1903, as No. 43. That the Assay Medals are very scarce is well known to all collectors. — EDS.

43. 1903. Oblong planchet. *Obverse*, Portrait bust, clothed in citizen's dress, two-thirds facing to left, of President Roosevelt; he wears the familiar eye-glasses, from which falls a cord fastened to the vest. Legend, above, THEODORE ROOSEVELT and in exergue, in three lines, PRESIDENT | OF THE | UNITED STATES Under the left lapel of the coat M, the initial of the die-cutter Morgan. *Reverse*, Similar to that of 1901, which was a copy on a larger scale of the medal of 1891. It represents the figure of an aged workman or assayer, with long, flowing hair falling upon his neck and a few locks in front of his forehead.² He stands partially bending over a furnace before him to the left, and is stirring the melted metal; in the back-ground is the laboratory, with its shelves filled with flasks, beakers, a still, etc., and above is a line of shafting with hangers, pulleys, and belts. In exergue, in two lines, 'MINT' OF 'THE ' UNITED ' STATES ' | 'ANNUAL ' ASSAY ' 1903 Silver and copper bronzed. Size, 35 (height) by 24; 57 by 40 mm.

44. 1904. Oblong planchet. *Obverse*, Clothed bust of the President to left; his face is shown in profile, and the eye-glasses again appear, with the cord hanging and passing around under the lapel of the coat. Legend, above, THEODORE ROOSEVELT; in exergue, in three lines, 'PRESIDENT ' | 'OF ' THE ' | 'UNITED ' STATES ' *Reverse*, In the upper left corner is a small escutcheon bearing the arms of the U. S. Treasury Department,³ with a defiant eagle moving to right with wings expanded as if about to take flight, placed like a crest, on the top of the shield. Around the escutcheon is scroll work, somewhat suggestive of the conventional mantling used in European heraldry. At the base a large olive-branch extends to the right diagonally from the lower left corner of the field more than half-way up the right side; its stem is tied with a bow and ribbon flowing to right across the planchet. Inscription in six lines, the third and fourth separated by a dash: MINT | OF THE | UNITED STATES | — | ANNUAL | ' ASSAY | 1904 Silver, deadened in color; probably impressions were struck in bronze also, as usual, but the writer has not seen one. Size 35 by 25 nearly; 57 by 40 mm.

45. 1905. Oblong planchet. The obverse is apparently from the same die as that of the obverse of 1904. *Reverse*, Similar to the reverse of 1904, but the letter M (initial of Morgan) has been added near the end of the ribbon in the lower right corner. Silver. Size 35 by 25 nearly; 57 by 47 mm.

46. *Obverse*, Similar to the preceding, but with slight changes in the die; the head is somewhat smaller, and raised a trifle, and the features fuller. On the socket, near the truncation of the arm, BARBER Legends as on 44, but the periods at the

¹ See *Journal*, XXXVI: p. 92.

² Erroneously described in 1901 as wearing a cap, due to the arrangement of the hair.

³ The blazon of the U. S. Treasury arms is given under the description of No. 46, on which they are shown on a larger scale.

ends of the lines in exergue are omitted. *Reverse*, On an ornate mantling a large shield bearing the arms of the U. S. Treasury Department; on a field or, a chevron sable, charged with thirteen mullets argent; in chief, the scales of justice in equipoise; in base, a key fess-wise, the wards in dexter base (all proper?); the tinctures are not indicated on the medal. Crest, an eagle in profile to dexter side, the wings expanded; that on the preceding is turned to the sinister side. Below the shield a ribbon scroll on which is the national motto, E PLURIBUS UNUM. In exergue in two lines, MINT · OF · THE · UNITED · STATES · | ANNUAL · ASSAY · 1906 ·. On the lower right edge, MORGAN. Silver. Size 35 nearly, by 25; 55 by 40 mm. The dies are either not so sharply cut on these pieces as in former years, or that appearance may result from the matting or frosting of the surface.

DATES ON COINS.

THE insertion of a chronological mark or word on coins was a practice known to the ancients, but carried out by them on their money in a different method from that pursued by more modern sovereigns of Europe. It may be said that in principle the notation of date is referable back to the coinage of Hellas; and the Romans still more frequently indicated the year of issue by identifying it with the consulship or other regnal term. In the latter European monetary economy the earliest examples of dated pieces seem to commence with the Ostrogothic princes in the sixth century, who placed on their bronze *nummi* the regnal year; in the first half of the eighth century the money of the Moorish kings of Granada, struck in Europe, bears the year of the Hegira, a practice continued by the Kings of Castile till the twelfth century, the Mohammedan inscriptions being retained, and the king's name in an abbreviated form inserted in the field. In Southern Italy, a region then equally with parts of Spain under Oriental influence and government, Roger II, (1105-54) put on his gold coins the date in this way: *An(no) R(egni) X*. Again, there are the curious Toulouse coins of 1238, consisting of the *livra* and its divisions, and the groschen of the Charlemagne type of Aix-la-Chapelle of 1374-1421, the Swiss *plappart* of 1424, the Palatinate gold ducat of 1437, and the *jagers* of Groningen from 1439. The first dated money of other European States may be tabulated as follows:—

Antwerp, 1475.	Denmark, 1496.	Savoy, 1508.
Austria, 1470.	Brittany, 1498.	Breslau, 1513.
Berg, 1482:— gold, 1492.	Bishops of Utrecht, 1498.	Mansfield, 1514.
East Friesland, 1483.	Brandenburg, 1500.	Scotland, 1539.
Lorraine, 1488.	Hesse, 1502.	England, 1547.
Berne, 1492.	Saluzzo, 1503.	

The year of issue, when it is added to ancient pieces, is inserted either in Roman or Arabic numerals, and occurs indifferently, as the engraver found space or thought fit, in the outer circle, field, or exergue. It often demands close scrutiny to detect the presence of the figures, especially where they are divided and in a minute character. Sometimes, as on the money of East Friesland, Poland, and the Low Countries, the registration is limited to the decade, 83 standing for 1483, 96 for 1596, whereas in the portcullis coinage of Elizabeth of England 0 and 1 represent 1600 and 1601. — *Hazlitt*.

BRACTEATES.

THE word Bracteate is derived from the Latin *Bractea*, meaning a thin plate of metal. As applied to coins it is used to denote a singular series of very thin metal pieces, sparingly struck in gold and copper, but in mediæval days, and even to a considerably later period, very plentiful in silver; these pieces are found in every gradation of art, from a mere piece of metal foil without any type, to comparatively fine work with well-executed portraits and regular legends. Bracteates were spread over a widely extended area — North and South Germany, Bohemia, Hungary, Poland, Switzerland, Northern Netherlands, Lombardy, etc. There were also modifications or semi-bracteate productions, so called, struck under the Lombard kings, and the Emperors of the West at Milan, Pavia, Lucca, Mantua, and other points, down to the twelfth century. The subjects introduced on the face of the bracteates proper are almost innumerable, but they seem to be, in the case of those of later date, copies of ordinary coins rather than prototypes. That of the twelfth century, of Mayence, of large module and superior independent work, with an inscription, is uniface, and purely bracteate in character. A few present themselves without any type. Henry the Lion, Duke of Brunswick, who married as his second wife Matilda, daughter of Henry II of England, and reigned from 1139 to 1195, struck deniers of a bracteate fabric, of which one, found at Brunswick in 1756, exhibits a lion passing under an archway. It may be interesting to note that the present royal family of England is descended from the union named above.

An example of the "semi-bracteate" pieces is found in a denier bearing the legend *Christiana Religio*, struck at Milan, and which is ascribed to Louis le Debonnaire. Coins with this legend were frequently struck in the Carlovingian era, but usually or quite frequently they bore the type of a more or less rudimentary building, thought by numismatists to be intended to represent a temple; the Milan piece with this legend however omits the temple.

NOTES AND QUERIES.

MEDALS FOR RUSSIAN SOLDIERS.

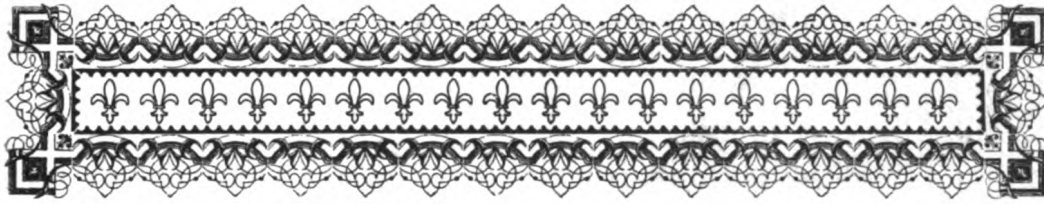
COLLECTORS of War Medals will be interested to learn of the new medals which have been ordered for distribution among the soldiers of the Russian army who participated in the Japanese war. An imperial rescript, issued in February, gives special distinction to those who defended Port Arthur; these troops are to have medals of silver; those who took part in other battles, — whether on land or sea, — are to have medals of light bronze, while those in service, but who were not under the enemy's fire, will receive dark bronze medals. The medals of the several classes are now in preparation, but as yet no description of the devices has been received.

R.

EDITORIAL.

WITH the next issue of the *Journal* we shall begin a series of papers by Mr. Benjamin Betts on John Law and the medals, chiefly satirical, of his "System," which for "frenzied finance," was quite equal to anything that modern days have produced. They will be fully illustrated with photogravures, from very rare original plates, and will give full accounts of these quaint pieces. Mr. Betts has made his descriptions from examples now or formerly in his cabinet, and is, we believe, probably the best living authority on this series so interesting to collectors of medals illustrative of American Colonial History.





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At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.

—Horatii, Sat. I, i. 66.

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No. 4.

JOHN LAW AND HIS MEDALS.

BY BENJAMIN BETTS.

INTRODUCTORY NOTE.

SHOULD any apology be necessary for what appears in the following pages, it may perhaps be sufficient to state that the work was undertaken primarily as a source of amusement, and to gratify a curiosity as to the nature and extent of the medallic memorials of the great scheme organized by John Law for the exploration and development of the immense regions traversed by the Mississippi river and its tributaries. My attention was first attracted to the subject by the acquisition of one of these medals (No. 2 of the present series), which was exhibited by me at a meeting of the American Numismatic and Archaeological Society, held at Mott Memorial Hall, New York, on the evening of June 21, 1879, a description of which may be found in the report of the Transactions of that meeting in the *American Journal of Numismatics*, Vol. XIII, p. 96. From this time forward I lost no opportunity to add to my collection all such examples as were attainable, until, about the beginning of the year 1885, I found myself in possession of twelve medals more or less germane to the subject; and at the request of the Room Committee of the Society, I began the preparation of a paper descriptive of these pieces and a few others known to me but not in my possession.

This paper, entitled "The Medals of John Law and the Mississippi System," was read before the Society on the 11th of June, 1885. In this paper a brief outline of the scheme and its originator was attempted, and twenty-eight medals of this interesting series were described and illustrated. Of these, *twelve* were from my own collection; *four* were from the cabinet of Daniel Parish, Jr.; *ten* were described from a work entitled "*John Law und sein System*," by S. Alexi, published at Berlin in 1885 (a copy of which had just reached me), and *two* were from engravings in that curious old Dutch work entitled "*Tafereel der Dwaashed*" [the great book (or picture) of folly].¹

¹ These were evidently designs for medals, and probably none were ever struck; but as a further illustration of the subject, I may perhaps be pardoned for introducing them.

By the help of several friends, I had obtained translations of the legends and inscriptions. At the close of the meeting, I was requested to allow the paper to be printed with the Transactions of the Society; but feeling that the article was too crude and too hastily written for such a purpose, and desiring also to make further investigation, I felt compelled to decline the offer. In the meantime, at the earnest solicitation of Mr. C. W. Betts, who had in preparation his work on "American Colonial History Illustrated by Contemporary Medals," I sold him all my Law medals (*twelve* in number), all of my American Aloe medals (*eight* in number), *one hundred and twenty* varieties of the Vernon medals, and many other choice pieces, the result of many years' gathering. The early death of Mr. Betts put a stop to his labors, and his work, though nearly finished, was left incomplete. Most fortunately, however, its publication was undertaken by the editors of the *American Journal of Numismatics*, whose copious and valuable notes have given an added interest to almost every page.

A brief outline of the System and its originator, John Law, will precede the descriptive matter pertaining to the medals.

LAW AND THE MISSISSIPPI SYSTEM.



THE magnificent financial scheme originated by John Law, and having for its ultimate object the extinguishment of the national debt of France, (and which came to be known as the Mississippi System;) was perhaps one of the most striking examples of national delusions furnished by modern history. Its author, John Law of Lauriston, Comptroller General of the finances of France, one of the most remarkable characters of modern times, was born in Edinburgh, Scotland, in April,¹ 1671; his father, William Law, was a goldsmith of that city, and his mother, Jean Campbell, a descendant of a branch of the famous ducal house of Argyle. He was liberally educated, and having a taste for mathematics, he soon became a master of the higher branches of the science; acquiring also, a general knowledge of the principles of public and private credit, and of political economy.

Handsome in person and thoroughly accomplished, he came to be distinguished among his companions as "Beau Law." At twenty years of age he left his home, and went to London, where he indulged himself in all manner of gambling and dissipation, and soon became so deeply involved in debt that he was obliged to dispose of the fee of Lauriston, which was vested in him by charter under the great seal in 1683. Fortunately for him his mother, who watched over him with tender care, came to his aid, paid his debts, and by her prudent management preserved the estate of Lauriston to the family.

His gallantries finally entangled him in a duel, in which his adversary, Mr. Edward Wilson, was killed,² and for which he was apprehended, brought

¹ As to what particular *day* of the month this interesting event occurred history is silent; it may have been the *first*.

² According to *Wood*, the quarrel was on account of a Mrs. Lawrence; they fought with *swords*, and Mr.

Wilson was killed by a wound in the upper part of the stomach. *Mackay* says the trouble was concerning a lady of the name of Villiers, [Miss Elizabeth Villiers, afterwards Countess of Orkney,] and that Law had the misfortune to *shoot* his antagonist dead upon the spot.

to trial and condemned to death, April 20, 1694. He was pardoned by the crown on the ground that the offence only amounted to manslaughter; but on appeal being taken by a brother of his victim, he was detained in the King's Bench Prison, and while the appeal was pending, he found means to make his escape. After traveling extensively on the continent, while in exile, Law went to France and finally to Holland, where in order to gain a more complete knowledge of the methods of banking institutions, he secured a position as clerk in the Bank of Amsterdam, thus acquiring much valuable information concerning commerce and finance.

Having returned to Scotland in the year 1700, he proposed a plan for the advancement of trade and manufactures in the kingdom, but met with no encouragement; and a scheme for the issue of a large amount of paper money on landed security having been submitted to Parliament, was rejected by that body on the ground "that to establish any kind of paper credit and oblige it to pass, was an improper expedient for the nation."¹ Disgusted with the failure of his plans at home, he again betook himself to the continent, where he became so successful in his gambling ventures, particularly at Rome, Venice, and Genoa, that in 1714 he had amassed a fortune of £110,000 sterling.

Law now again returned to Paris (where on his first visit his handsome person and insinuating manners had gained him access to the best society), and having formulated a plan for improving the condition of the finances of the kingdom, it was communicated to Desmarets, then in the office of Comptroller General. When it was laid before Louis XIV, that bigoted monarch wished to know whether Law was a Catholic, and on being answered in the negative, refused to inquire into the merits of the case, declaring that he would have nothing to do with a heretic.

Law's gambling proficiency enabled him to win large sums from the courtiers, which he spent in luxurious living; as he was a foreigner this gave great offence to some Parisians, who denounced him as an enemy to the State; and M. d'Argenson, Lieutenant General of Police, accordingly ordered him to leave Paris within twenty-four hours. He now repaired to Italy, and eventually succeeded in having himself presented to Victor Amadeus, King of Sardinia, to whom he submitted a scheme, similar to that afterwards proposed to the Duc d'Orleans. The king having declined the offer on the ground that his dominions were not of sufficient extent for so great a design, recommended France as a country most likely to accept of his schemes.

Law lost no time in acting upon this advice, and for the third time repaired to Paris, where he arrived just before the death of Louis XIV, and soon renewed his acquaintance with the Duc d'Orleans (who assumed the government of the kingdom as Regent during the minority of Louis XV) and

¹ Wood.

quickly attained a great degree of favor and intimacy with his Royal Highness, who admitted him to all his private parties, and appointed him one of the Comptrollers of the State.

The almost continuous state of warfare in which France was involved during the reign of Louis XIV had exhausted its resources and created an enormous debt, the interest of which could be paid only by the imposition of an intolerable load of taxes; trade, commerce and manufactures, were almost annihilated; many were reduced to beggary, and for want of employment were compelled to leave the kingdom. At this juncture Mr. Law, desiring to provide a remedy for these evils, proposed the establishment of a well-regulated paper credit; as this was little understood in France, he undertook to explain its principles in a series of letters addressed to the Duc d'Orleans, in which he strongly inculcates the maxim that the power and prosperity of a State increases in proportion to the quantity of money circulating therein, and asserts that "even the richest nations have not sufficient specie to afford full employment to all their inhabitants, and carry their trade to the heights which it is capable of reaching," quoting in support of this proposition the great benefits accruing to England and Holland from the banks of London and Amsterdam; and arguing that to set up a similar establishment on an improved plan at Paris, would be productive of like good effects to France.

After some consideration by the Council of Finance, this proposal was finally rejected, and Law then requested permission to set up a private bank of his own, the funds to be entirely furnished by himself and others who chose to engage in the undertaking: this was granted and the bank established by letters patent of the 2nd and 20th of May, 1716. "The stock to consist of 1200 'actions' or shares of 1000 crowns, or 5000 livres each." The notes were to be signed by the directors and one of the proprietors, and to be revised by an inspector appointed by the Regent. They were couched in the following terms: "The Bank promises to pay to the bearer at sight, the sum of — crowns in coin of the weight and standard of this day [*i. e.* of the date of each note], value received."

This was to prevent the possibility of any variation in the standard of the coin, and at once established public confidence in the notes, the more so as they were receivable without discount in all parts of the kingdom in payment of taxes; they were consequently preferred to coin by many, and actually rose to a premium of one per cent. above specie. The credit of the bank became so high that in December, 1717, a dividend of $7\frac{1}{2}$ per cent. for six months was declared.

By the skillful management of Law and his associates, the bank won such esteem, both at home and abroad, that before the close of the year 1718, the rate of foreign exchange rose to four and five per cent in favor of Paris,

1 Wood.

and its beneficent effects became so apparent, that the Regent determined to take it over into his Majesty's hands as originally proposed.

Law and his associates were of course obliged to yield, but not wishing to relinquish the advantages they had gained, requested permission to continue the General Bank, at the same time that the Royal Bank should be established. This request was refused, and the public were notified by Act of Council of December 4, 1718, that the King had taken Law's bank into his own hands under the name of the Royal Bank. The former proprietors were reimbursed for their shares, and his Majesty became responsible for the outstanding notes amounting to 59,000,000 livres. Law was appointed Director General, and branches were organized at Lyons, Rochelle, Orleans, Tours and Amiens.

The tenor of the notes was changed, and was made to read, "The Bank promises to pay the bearer at sight — livres in silver coin, value received." This, it will be seen, was a wide departure from the original form, and opened the door to any amount of depreciation. Law did everything possible to prevent this alteration, but without effect, and the value of the notes became liable at any time to be reduced at the will of the monarch. Meantime, after the establishment of the General Bank, Law brought forward his plan for the famous project which for a while "turned the heads of the French, and attracted the attention of all Europe."

The scheme was no less than the vesting of the whole privileges, effects, and possessions of all the foreign trading companies, the great farms, the Mint, the general receipt of the King's revenues, and the management and property of the Bank, in one great company, . . . which would thus become possessed of a power to carry the foreign trade and the culture of the colonies to a height altogether impossible by any other means.

The outlines of this plan being laid before the Regent, met it would seem with the approbation of that Prince, as measures were taken for the establishment of the proposed company, and directions issued for making the requisite grants to enable them to commence their operations. . . . Accordingly, by letters patent dated in August, 1717, a commercial company was erected, under the name of the "Company of the West," to whom was granted the whole province of Louisiana, a country watered throughout its vast extent by the great river Mississippi; from which circumstance its subsequent operations came, by way of distinction, to be included under the general name of the Mississippi System.¹

The capital was divided into two hundred thousand shares of five hundred livres each; the whole of which might be paid in *billets d'état*, at their nominal value, although worth no more than a hundred and sixty livres in the market.²

The Company thus became creditors to the King in the sum of one hundred millions of livres, the annual rent of which was fixed at the rate of four per cent.³

In September, 1718, the farm of tobacco was made over to the Company of the West, on their agreement to pay 2,000,000 livres additional rent to

¹ Wood.

² Mackay.

³ Wood.

the King. In December they acquired the charter and effects of the Senegal Company, and in May, 1719, an edict was published, granting them the exclusive privilege of trading to the East Indies, China and the South Seas, and transferring to them all the possessions and effects of the China and India Companies, which were now dissolved.

The title of the Company was now changed to the "Company of the Indies," and 50,000 new shares were created at 550 livres each, payable in coin, and the price of shares soon rose to 1,000 livres. In July the Mint was made over to the company; in the following August the great farms were taken out of the hands of the Farmers General, and the lease was made over to the Company of the Indies, on their agreement to pay 3,500,000 livres additional rent for them, and on the 31st of the same month the Company obtained the general receipt of other branches of the King's revenue.

The whole foreign trade and possessions of the kingdom thus became centered in the Company, and the collection and management of all the royal revenues being placed in their hands, they promised an annual dividend of 200 livres per share, in consequence of which the price soon rose to 5,000 livres.

The entire revenues of the kingdom being thus transferred to the management of the Company of the Indies, the shares of this Company were the only ones remaining for the manipulations of the speculators, through whose operations they rose with unexampled rapidity, until in November, 1719, they had reached *high-water* mark, selling, according to some authorities, for 10,000 livres each,—twenty times their original value.

Up to this time the System had apparently been productive of nothing but good; the public credit seemed to be firmly established; money, being plentiful, circulated in great abundance, in consequence of which people of every rank and condition were encouraged to indulge themselves in extravagant and luxurious living to so great an extent that the prices of commodities rose enormously, and "such was the prodigality of some of the stock-jobbers, that an instance occurred where one of them gave 200 livres for a single wood-hen for his dinner, and green peas at 100 pistoles the pint have been served up at some tables."¹ To supply the demand created by this abnormal condition, Paris soon became crowded with objects of art; statues, pictures and jewelry were imported from abroad, entirely regardless of cost, in order to satisfy the desires of the eager purchasers.

Strangers of every nation flocked in great numbers to Paris to speculate in the stocks, insomuch that it was computed there were no less than 305,000 foreigners in that capital in November, 1719.

When this apparently flourishing posture of affairs was contrasted with the lamentable situation in which France was plunged at the death of Louis XIV, it is no wonder that Mr.

¹ Wood.

Law was considered as the author of all that prosperity, — should be reckoned, as it were, the saviour of the kingdom. He was perfectly idolized by the people, who looked on him as no way inferior to the King and the Regent, the mob being accustomed to cry out, whenever he appeared in public, "Long live Mr. Law!"¹

Thus the System continued to flourish till the commencement of the year 1720. The warnings of the Parliament, that too great a creation of paper money would, sooner or later, bring the country to bankruptcy, were disregarded. The Regent, who knew nothing whatever of the philosophy of finance, thought that a System which had produced such good effects could never be carried to excess. If five hundred millions of paper had been of such advantage, five hundred millions additional would be of still greater advantage. This was the grand error of the Regent, and which Law did not attempt to dispel.²

So unnatural a state of things could not last long. Before Law had made his System complete, before he had given the Company the last privileges which he had designed for it, and had united it with the Bank, the shares were to suffer a frightful decline. At the price which they had attained, the six hundred thousand shares represented a capital of ten or twelve billions. The only means of sustaining this absurd fiction would have been to pay a proportionate interest to the shareholders, and four or five millions of income would have been required to insure four per cent. only.³

The Royal Bank was incorporated with the Company, February 23, 1720, after which date no more notes were to be issued unless as ordered by the Council. By this transaction the organization of the scheme was at last perfected, and had the shares of the Company now been sold, and the notes received in payment therefor been destroyed, only the notes which had been issued for value would have remained in circulation, with their credit fully established. Whether this course of procedure would have been adopted remains uncertain; for the public credit of France, which was now at the highest, was about to give way, involving vast numbers as well as its author in ruin final and complete. The causes leading to this disaster were many, and should have been foreseen.

The Farmers General, angered by the losses sustained by the taking over the great farms by the Company, and the Parliament of Paris, strongly inimical to Law and the System, were now combined in bitter opposition. The efforts of these powerful antagonists were aided also by great numbers of the better-informed stockholders, who, realizing the fact that prices could not continue to rise indefinitely, quietly exchanged their notes for specie, which they immediately sent out of the country. To accomplish this (the export of specie being forbidden), it was necessary to observe great secrecy. As an instance of this practice is stated that one

Vermelet, a jobber, who sniffed the coming storm, procured gold and silver coin to the amount of nearly a million livres, which he packed in a farmer's cart and covered over with hay and stubble. He then disguised himself in the dirty smock-frock or blouse of a peasant, and drove his precious load in safety into Belgium.⁴

1 Wood.

2 Mackay.

3 Thiers.

4 Mackay.

This example was followed, and every one wished to *realize*. From this moment, the fictitious being contrasted with the real, the illusion ceased, and the decline of the shares soon became rapid.¹

Up to this time it had not been difficult for the people to obtain specie for their wants, but now the demand became so great that the Bank was being rapidly depleted of its coin, and its payments were restricted by an edict of the Council to one hundred livres in gold and ten in silver. In spite of these precautions, the precious metals continued to be conveyed out of the country to such an extent that the little coin remaining was hoarded or hidden, until

The scarcity became so great that the operations of trade could no longer be carried on. In this emergency, Law hazarded the bold experiment of forbidding the use of specie altogether. . . . By this famous edict, it was forbidden to any person whatsoever to have more than five hundred livres (£20) of coin in his possession, under pain of a heavy fine and confiscation of the sums found.²

The effects of this tyrannical edict were most deplorable; the privacy of families was violated by the intrusion of informers and their agents.

The most virtuous and honest were denounced for the crime of having been seen with a *louis d'or* in their possession. Servants betrayed their masters; one citizen became a spy upon his neighbor, and arrests and confiscations so multiplied that the courts found difficulty in getting through the immense increase of business thus occasioned. . . . Lord Stair, the English Ambassador, said that it was now impossible to doubt the sincerity of Law's conversion to the Catholic religion:³ he had established the *inquisition*, after having given abundant evidence of his faith in *transubstantiation* by turning so much gold into paper.⁴

The downfall of the entire System was now assured; edict after edict followed in quick succession, in the vain endeavor to bolster up the price of the shares, which at once declined with fearful rapidity. The situation at this time was such that it might not inaptly be compared to the fall of an avalanche; starting slowly at first from the mountain top, it leaps from crag to crag with an ever increasing momentum, until at last it lies at the bottom of the gorge, its fragments crushing and burying all those who were so unfortunate as to stand in its way. Once started, no power on earth can hinder, and ruin and desolation are the only traces left of its descent. So with this gigantic System: from its birth its progress had been ever onward and upward, until at last it had attained its zenith; the mountain top had been reached; no further advance was possible, and the attempt to press forward could only lead to swift and inevitable destruction.

Law, being a foreigner, was heartily detested by the ministry and the old court retainers, and therefore could not hope to escape the envy generally

¹ Thiers.

² Mackay.

³ Law's religion being an obstacle to his advancement, the Regent promised to make him Comptroller of the Finances, if he would publicly conform to the

Catholic faith. Law, who had no more real religion than any other professional gambler, readily agreed, and was confirmed by the Abbe du Tencin in the cathedral of Melun in December, 1719.

⁴ Mackay.

attendant on persons elevated to high offices of state. The wicked and profligate Cardinal du Bois (formerly the Regent's tutor), observing Law's influence over the mind of his royal pupil, was determined to have him exiled from court, and to accomplish this hesitated at no measures calculated to injure Law in the opinion of the Regent; in this he was joined by several of his colleagues; and many of the great men of the court, having become rich beyond their greatest hopes, and having nothing further to expect from Law, abated their zeal and assumed a cool indifference to the interests of the Prime Minister. The united efforts of such powerful antagonists could not fail to make a deep impression on the mind of the Regent, as shown by the following passages in a letter of Lord Stair, dated March 12, 1720:

You may depend upon it that Law is mightily shaken in his master's good opinion, who, within these few days past, has used him most cruelly to his face, and calling him all the names that can be thought of, knave and madman, etc. He told him he did not know what hindered him to send him to the Bastile, and that there was never one sent thither deserved it half so well. This scene happened in the presence of Le Blanc (the Secretary-at-War). The Duke of Orleans was upon the closet-stool when Law came in. The Duke was in such a passion that he ran to Law with his breeches about his heels, and made him the compliment above mentioned.¹

On the first of May, 1720, above 2,600 millions of livres of bank-notes had been fabricated, while the specie in the kingdom was estimated at 1,300 millions, at the rate of 65 livres to the marc. It was now represented to the Regent that it was absolutely necessary to form an equal proportion between the notes and the coin, either by raising the denomination of the latter to 130 livres the marc, by which the 1,300 millions of specie would have been augmented to 2,600 millions of specie, or by reducing the value of the notes one-half,—that is, to 1,300 millions.

This point being thoroughly debated in Council, it was at last decided by the majority (who bore no good-will to Law) in favor of the proposition for lowering the value of the paper, and on May 21, 1720, an edict was published to that effect. There can scarcely be a doubt that this fatal step was taken in opposition to the advice of the Comptroller General, who, being intimately conversant with the principles of public credit, could not approve a proceeding so diametrically opposed to them.

The consequences of this infraction of the royal engagement, which solemnly promised that whatever alterations should take place in the coin the bank-notes should always remain invariable and be paid in full, were such as might have been expected. From that moment the whole paper fabric fell to the ground; the notes lost all credit, none would meddle with them; and the avenues of the Bank being blocked up by soldiers, there was no possibility of getting near the tellers, so that the day following, May 22, any one might have starved with 100 millions of paper money in his pocket.¹

¹ Wood.

The value of shares in the Mississippi stock had fallen so rapidly that very few persons could be found who believed the stories told concerning the great wealth of that region. In order, therefore, to restore in some measure the public confidence, a general conscription of the poor wretches of Paris was ordered by the government, and about six thousand of the very refuse of the population were impressed, provided with clothes and tools, paraded day after day through the streets with their picks and shovels, and then sent off in small detachments to the outports to be shipped for America, to work in the gold mines represented to be found there. Not more than one-third of them ever reached their destination; the remainder dispersed themselves over the country, sold their tools for what they could get, and in a few weeks at least one-half of them were to be found in their old haunts in Paris.

The manoeuvre, however, caused a trifling advance in Mississippi stock. Many persons of superabundant gullibility believed that operations had begun in earnest in the new Golconda, and that gold and silver ingots would again be found in France.¹

Ruinous as the immediate consequences of the downfall of the System were to several individuals, it may, notwithstanding, be said that this project was, upon the whole, rather beneficial than hurtful to France, as the kingdom presently turned more industrial and commercial, the people in general having become better informed with respect to the principles of trade and manufactures. . . . It is true that many of the old national creditors were completely ruined by the Mississippi, or at least suffered cruelly in their circumstances; and that several persons had the fate of being raised at once from the depths of poverty to the possession of almost boundless wealth,—an elevation that could not fail to superinduce extreme luxury and profligacy, at the same time that numbers were thereby led to neglect their business, and to entertain vain imaginations of making fortunes in stocks.

On the other hand, however, it may be mentioned that several representatives of the most ancient and illustrious families in the kingdom were, by means of the profits they made during the continuance of the System, restored to their pristine glory and splendor.²

On May 27 the Bank stopped payment in specie, and Law and D'Argenson were both dismissed from the ministry.

The weak, vacillating and cowardly Regent threw the blame of all the mischief upon Law, who, upon presenting himself at the Palais Royal, was refused admittance. At night-fall, however, he was sent for, and admitted to the palace by a secret door, when the Regent endeavored to console him, and made all manner of excuses for the severity with which in public he had been compelled to treat him. So capricious was his conduct that, two days afterwards, he took him publicly to the opera, where he sat in the royal box alongside of the Regent, who treated him with marked consideration in the face of all the people. But such was the hatred against Law, that the experiment had well nigh proved fatal to him. The mob assailed his carriage with stones just as he was entering his own door; and if the coachman had not made a sudden jerk into the courtyard, and the domestics closed the gate immediately, he would in all probability have been dragged out and torn to pieces. On the following day his wife and daughter were also assailed by the mob as they were returning in their carriage from the races. When the Regent was informed of these occurrences, he sent Law a strong detachment of Swiss guards, who were stationed night and day in the court of his residence.

¹ Mackay.

² Wood.

The public indignation at last increased so much that Law, finding his own house, even with this guard, insecure, took refuge in the Palais Royal, in the apartments of the Regent.¹

On October 10, 1720, an edict was issued which might be regarded as the death-knell of the System; the bank-bills still outstanding were looked upon as detrimental to commerce, the evil effects of which could only be removed by a return to specie payments. After November 1 they could no longer be used as currency, and payments must again be made in gold and silver.

After this measure, the stock of the Company reached its lowest figure. In November shares sold for 2,000, payable in paper that was then worth but ten cents on the dollar. In January, 1720, a gold louis purchased a share of stock which had sold a year before for 20,000 livres. The results of such a depreciation are described by one of the sufferers:—"Last January," writes Barbier, "I had 60,000 livres in paper. Its value was imaginary, to be sure, but I had only to realize on it and turn it into money. Now it is worthless, and though I have neither speculated nor lost, to-day I have not enough money to give New Year's gifts to my servants."

Thus perished the System, and its promoter, John Law, shorn of all his high honors, was soon to become an exile from France, execrated and outlawed by the populace, who regarded him as the author of all their miseries. A contemporary writer thus sums up the history of the System:—"It has enriched a thousand beggars, and beggared a hundred thousand honest men."²

The public feeling against Law at length became so violent that he did not dare to quit the Palais Royal. Well knowing that his life was endangered, he determined to leave the kingdom and demanded passports of the Regent, who immediately granted his request, and he at once set out for Brussels, "taking with him only eight hundred livres; scarcely was he gone when his property, consisting of land and shares, was sequestered."³ On December 24, accompanied by his son, he left Brussels for Venice, where he arrived early in January, 1721.

The Regent died suddenly, December 2, 1723. Up to this time Law had some expectation of receiving back, eventually, at least some portion of his property, but the death of the Regent put an end to all such expectations; his pension was no longer remitted; prosecutions were commenced against him both in France and England, and he was threatened with imprisonment by some of his creditors, from which disgrace, however, he was relieved by two noble lords becoming his sureties.

Late in 1721, Law having been pardoned by the Crown, again went back to England; he was received with much consideration, and continued to reside there until 1725, in which year he again took up his residence at Venice, "where," says Wood, "he concluded the chequered course of his life, dying there, in a state but little removed from indigence, on the 21st of March, 1729,

¹ Mackay.

² "France under the Regency."—*Perkins*.

³ Thiers.

in the fifty-eighth year of his age; and he lies buried in one of the churches of that city, where a monument to his memory is still to be seen. The following epitaph appeared soon afterwards:—

“Ci-gît cet Ecossois célèbre,
Ce calculateur sans égal,
Qui, par les regles de l'algèbre,
A mis la France à l'hôpital.”¹

This has been rendered thus:—

“A famous Scotchman slumbers here,
In figuring without a peer;
Whose schemes, though algebraical,
Have sent France to the hospital.”

And now a word as to the foregoing. What is there written seemed necessary as a prelude to the descriptive matter pertaining to the medals, as almost every one of them has reference to some phase of the kaleidoscopic features presented by the operations of this most erratic scheme. If in some small measure I have succeeded in arousing the interest of my readers, I shall have accomplished my object, and shall feel that my time has not been altogether ill-spent. If, on the other hand, I have failed in my intent, I can only lay claim to such indulgence as may be accorded, and promise to offend no more.

THE following are the principal sources of information:—

WOOD.—Memoirs of the Life of John Law of Lauriston, including a Detailed Account of the Rise, Progress and Termination of the Mississippi System. By John Philip Wood, Esq. Edinburgh, 1824.

MACKAY.—History of the Mississippi Scheme. By Charles Mackay, LL. D. Published in the Bankers' Magazine and Statistical Register; edited by J. Smith Homans. New York, January, 1854.

THIERS.—The Mississippi Bubble: A Memoir of John Law. By Adolph Thiers. Translated and edited by Frank S. Fiske. New York, 1864.

ALEXI.—John Law und Sein System. By S. Alexi. Berlin, 1885.

PERKINS.—France under the Regency, with a Review of the Administration of Louis XIV. By James Buck Perkins. Boston and New York, 1892.

WINSOR.—Narrative and Critical History of America. By Justin Winsor. Boston, 1899.

[To be continued.]

THE OLDEST COIN IN THE WORLD.

“HERMAN GOTTSCHALK of New York, a travelling man now in Buffalo, has in his possession what he believes is the oldest coin in the world. It is a gold coin struck in a temple of Jerusalem six centuries before the birth of Christ. Mr. Gottschalk has documents which purport to give the history of the coin. Mr. Gottschalk says he has the coin insured for \$20,000.”

Some comments on this curious item, which we cut from a recent newspaper, will be found on a subsequent page.—*Eds.*

¹ Wood.

SOME UNDESCRIBED SPANISH-AMERICAN PIECES.

IN the catalogue of the sale of the second part of the collection of Don Joaquim Jose Judicé Dos Santos, which is to be held in Amsterdam early in June of this year, M. Schulman illustrates a Spanish-American medal struck in Mexico in 1809, during the period when Mexico was under a regency,—Ferdinand VII having been displaced by Joseph Napoleon. As this piece was not included in the Fonrobert collection, and Medina does not describe it, it will be of interest to American collectors to have the deficiency supplied. The planchet is elliptical, with an edge-ring. On the obverse is the bust of the King in military uniform; his head bare, his face shown in profile to the right; he wears a coat with high embroidered collar, and an Order ribbon across his breast from the right shoulder; the folds of a cloak drape the lower portion of the bust. Legend, FERDINANDO VII CAPTIVO REGNANTI (To Ferdinand VII, reigning, a captive.) Under the bust, curving to the lower edge, ANN · M · DCCCIX Beneath the truncation, at the left, the name of the engraver, GUERRERO. Reverse, Three officials seated around a table; the Archbishop, in mitre and cape, at the left; the Governor, in uniform and cocked hat, at the right, unrolling a map, his sword on the table at his left, and the Grand Inquisitor in the robes of his office in the centre, “taking counsel.” The device is placed on a mantling which is surmounted by the Spanish crown; beneath the latter, and falling in three folds in the centre and at the sides of the mantling, is a narrow ribbon with an inscription, illegible in the engraving. On the bottom of the mantling and below the council board are the two hemispheres,—the western on the left, partly overlapping the other. Legend, COLLEGIUM MEXICANUM GRADU MAJUS FIDELITATE MAXIMUM. (The Mexican College, great in rank, greatest in loyalty.) Between the ends of the legend, near the lower edge, is the name of the engraver as on the obverse. Bronze, gilt. Size: height, 28; width, 22.

In the same catalogue is an engraving of a “Duro” (lot * 3752), struck in Nicaragua in 1662, which is said to be “unique and undescribed.” The obverse has the Spanish arms, quarterly, Castile in the first and fourth quarters and Leon in the other two, the shield surmounted by a crown, of which the top reaches the edge. Legend, partly illegible, separated from the field by a ring of dots within a circle, PHILIPPVS IIII On the left, perpendicularly placed, · VIII · and on the right, a pomegranate (for Granada). Reverse, The columns of Hercules crowned and standing in the sea; between them, in three lines, PLVS | VL | TRA, partly obscured by a counterstamp of the device of the Order of the Golden Fleece. In the field at the left, P^o RS. and at the right, 1662 Below, NR (for place of mintage). Legend, partly illegible, (*Hispani*) ARVM ET · INDIA(*rv*)M R(*ex*.) Silver. The piece has been badly clipped.

L.

CANADIAN BICENTENARY MEDAL—CHATEAU DE RAMEZAY.

To the citizens of Montreal the famous old building known as the Chateau de Ramezay possesses much the same interest as the Old State House in Boston, or Independence Hall in Philadelphia. It is a long, low building of a single story, having a small round tower at its front corner at the left as one stands facing it, with a large chimney rising from the roof at the right of the conical top of the tower, suggesting the wide, hospitable fire-place of the olden days; there is a row of dormer windows in the roof, and the right end, seen through the gateway as one approaches it, is pierced with three groups of windows much smaller than those on the front, and rises in a square-topped gable having two chimneys at its sides. While it makes little claim to architectural display, being in that respect quite inferior to the historic buildings mentioned, it has an air of quiet dignity that impresses the visitor; and the historic associations which cluster about it are carefully cherished by Canadian antiquarians. Here the Compagnie des Indes, founded by Louis XIV in 1664,—which, in the following century, numbered John Law among its directors,—made its headquarters until Canada became a British possession; and very probably the interesting and attractive Franco-American tokens struck in the reign of Louis XV, at the very period when the Company occupied this building, were annually received by its officials, and used, as the legend on that of 1752 tells us, to create commerce for both the old and the new world. (*Utrique facit commercia mundi.*) After the conquest the Chateau was utilized for more than sixty years for Government purposes, and a few years ago was placed in charge of the Canadian Numismatic and Antiquarian Society, who, we believe, are now its custodians, much in the same way as the Bostonian Society watches over the old State House in Boston. It contains many interesting relics of the olden time which have a bearing on Canadian history.

The bi-centennial of the erection of this venerable edifice was commemorated by a medal recently struck, for an impression of which we are indebted to Mr. R. W. McLachlan. The reverse shows a view of the front and right end of the building, standing in a court-yard, with the tall gateposts that guard the entrance at the right. Legend, above, CHATEAU DE RAMEZAY BICENTENNARY 1906; beneath the building, in four lines, NUMISMATIC AND | ANTIQUARIAN | SOCIETY OF | MONTREAL. On the lower edge of the ground on which the building stands is the name of the die-cutter, in small letters, CARON MONTREAL. Reverse, An inscription in fourteen lines, giving a summary of the history of the building: CONSTRUIT | PAR | CLAUDE DE RAMEZAY 1705 | ENTREPOT DE LA | COMPAGNIE DES INDES | 1745-1760 | HEAD-QUARTERS | CONTINENTAL ARMY 1775-6 | GOVERNMENT HOUSE | 1774-1837 | CANADIAN MUSEUM | AND | PORTRAIT GALLERY | 1895. Copper. Size 22.

THE FIGURES OF SAINTS UPON COINS.

[Continued from Vol. XL, p. 68.]

IN the gradual changes which medieval chivalry and monkish tradition brought about in the religious faith of Europe, the Apostle St. James, the first Bishop of Jerusalem, became one of "the seven champions of Christendom," and thus, divested of his episcopal robes, and clothed in the armor and weapons of carnal warfare, he came to be regarded as the chief patron saint of Spain; the Spaniards called him St. Jago, and used his name in their wars with the Moors as their battle-cry, as "St. George for Merry England" was the watchword of the knightly warriors of the latter nation; the figure of the patron saint of Spain is however, rarely found on coins struck in that country; it appears on those of some of their foreign possessions, especially on the silver coins of Guatemala, and he is perhaps the only saint who is portrayed on those struck in Spanish America; he is generally represented as mounted on horseback, and accomplishing the miraculous feat of leaping from one mountain top to another. While the Spanish Kings were Dukes of Milan (1535-1740), they often placed St. James on the coinage for that city; Charles III of Spain, in 1760, also honored him in the same manner, and on coins of Liege, made of lead in 1785, we find his effigy.

Philip II of Spain (husband of Mary of England), struck a medal commemorative of his victory at St. Quentin, France, which is quite rare; the obverse has a bust of the King in armor, shown in profile to the right, with his titles as King of Spain and England; on the reverse is a long inscription giving the date of the battle (Aug. 20, 1577), and covering the entire field, except a small circle on the centre, which has a bust of St. Quentin surrounded by the legend *S · QVINTINVS · MARTIR ·* This saint was a Roman soldier of the third century, who, after his conversion, relinquished his command to take up preaching the gospel and was martyred in 287 by the Roman Prefect, suffering death by impalement on an iron spit. The instrument of his torture however is usually omitted in representations of this martyr, whose life was chiefly spent in Belgium and the northern part of France. Just why the Spanish King should thus have commemorated a saint who had failed to protect the city named in his honor, does not appear.

St. Mark is a familiar figure on the ducats struck in Venice in its days of power and prosperity; he is usually represented as standing and vested in long, flowing robes; later, his emblem of the winged lion was placed on its silver and copper issues, and the same symbol has continued to be used on the coins of the Ionian Islands, under Russian and English protection, thus marking the earlier period when these islands were a Venetian dependency. On the Ten-Oboli piece, for example, struck in 1819, the obverse has a winged lion, his head facing the observer, and surmounted by a halo; he is

walking to the left, and in his right paw grasps a sheaf of seven arrows, the points upward; an oblong tablet which bears a cross covers the centre of the sheaf. The Venetian Lire of 1848 have the lion standing on a pedestal, as in the Piazza in front of the famous Cathedral in that city, which is dedicated to this saint as its special guardian.

Another Venetian coin, — a scudo of Pasquale Cicogna, who was Doge from 1585 to 1595, combines the emblems of two saints; the obverse has Cicogna holding a banner, and near him is the lion of St. Mark; the reverse has a figure of St. Justina, virgin and martyr, standing; her bosom is pierced by a sword, and she holds in her hand the symbol of her martyrdom, the palm-branch of victory; the palm has a double meaning here, for it also alludes to the victory over the Turks, by the allied fleets at Lepanto, which was won by Don John of Austria aided by his Venetian allies and other Christian nations, on her festival day, October 7, 1757; the background shows galleys and the scene of the battle, and the legend acknowledges the Venetian ruler's gratitude for her aid.

As she and St. Mark were regarded as the special patrons of Venice, the combination of the two on the coin, commemorating the victory in which Venetian ships had an honorable share, gives it more than ordinary interest.

St. Paul, with his emblem, a sword, the weapon by which he was martyred, appears on numerous Roman coins, either alone or with St. Peter, on some of the coins of Hungary, and on the Chapter coins of Munster, from 1661 to 1714, and perhaps later.

The story of St. Martin of Tours is given on coins more fully than that of most of the heroes of the Church; he is often represented as mounted, and in military costume, and dividing his cloak by cutting it in two with his sword, giving half of it to a beggar on the ground beside him. This charitable deed was done in the winter of 322, before he was converted, and while he was a soldier serving at Amiens. Later he was made Bishop of Tours, in which capacity he served some thirty years. Many legends have come down to us which relate his miracles, but the scene with the beggar is the only one commemorated on coins, — especially those of Liege, and on the scudi of Lucca, from 1607 to 1757.

Saint Ladislaus is the most ancient type on the coins of Hungary, preceding by a considerable period that of the Virgin, who was given the title of Patroness of that kingdom about 1490. He is also shown on ducats of Ferdinand I of Austria, and on certain Styrian coins. As there is little to show who the type is intended to represent on the Hungarian and Transylvanian coins, a description given of the figure by M. Roschach, in his very elaborate account of Transylvanian coins, published in 1881 in the "*Memoires de l'Académie des Sciences, etc., de Toulouse*," may enable collectors to recognize the saint. He is always shown as standing, facing, and fully armed;

a halo usually though not invariably surrounds his head; he wears a long moustache, long hair, and "an apostolic beard." His armor is that of a knight of the fifteenth century, with large shoulder pieces, and prominent knee coverings, and the armor jointed at the thighs; in his right hand he holds a halberd, and in his left an orb surmounted by a cross. Later, on the ducats of Hungary struck before the reign of Zapolya, in the middle of the sixteenth century, he is shown in royal apparel, with a crown in place of the halo, a tunic and mantle. In the time of Louis of Anjou the mantle is clasped on the shoulder and is held by his arms. There are two slightly varying types of this saint in royal costume, the earlier struck in the reign of Louis of Anjou, and the later by Wladislas of Poland.

[To be continued.]

TERCENTENARY MEDAL OF REMBRANDT.

THE Third Centennial anniversary of the birth of Rembrandt, the famous Dutch artist, has been commemorated by a medal designed by Prof. Mayer, which has just been struck in Amsterdam. Paul Rembrandt, sometimes called Rembrandt van Ryn, was one of the most eminent painters of portraits and historical subjects which his country has produced. The son of Hermann Gerritz, he was born on the Rhine near Leyden, Holland, June 6, 1606, though some authorities give 1608 as the year of his nativity. He died in Amsterdam in October, 1669. Many of his pictures are based on Biblical subjects, and have evoked some criticism for the curious anachronisms, especially in costume, which they contain; but perhaps that best known in America is the famous "Night Watch" painted in 1642. By many however, "his portraits have been considered his most artistic works. His paintings are renowned for brilliancy of color, and he was a consummate master of chiaro-oscuro, but while he imitated the effects of light with great success, he was deficient in design and taste."

The memorial medals are of two sizes, with the same design on each, struck on silver planchets of 60 and 40 mm. The obverse has a spirited portrait of the painter, to right, but nearly facing; he is shown in the costume of the period; a low-crowned "slouch" hat; a coat with standing collar, open at the throat, discloses the top of an embroidered vest; around his neck is a tippet of fur, falling on his right shoulder. Legend above, REMBRANDT; over the right shoulder, 1606 and at the right side of the field, 1906. The reverse has a symbolic figure of the Art of Painting. She is represented by a female figure of more than half-length, standing nearly facing, and nude save a slight drapery about the hips. Her head is thrown back so that the chin is broad and projecting, the nostrils are conspicuous, and the features, especially the eyes, are unattractive; her hair, unbound, falls upon her shoulders: in her left hand she holds a palette and brushes, and in her right hand a brush; the arm is sharply bent at the elbow. The figure lacks something of feminine grace, the muscular development being strongly emphasized, and were it not for the long and loosely flowing hair, and the remarkably full and swelling bust, it might almost be taken for that of some vigorous young athlete, who is hesitating whether to drop his brush and palette, and engage in some contest requiring physical strength; such at least is the impression

given by the engraving of the medal : very possibly this criticism may not justly apply to the piece itself. In the background at the right, a windmill gives the touch of local color which identifies the piece with Holland. There is no legend on this side of the medal. Sizes, American scale, 38 and 25 nearly.

It is some decades since the quotation from a *Life of Rembrandt*, cited above, was printed, in which its author discussed the artistic power of the great master. It is curious therefore to find so close a correspondence between this medal and the judgment of the writer of that work concerning its subject ; for it must be admitted that the portrait on the obverse is excellent, but that on the other hand the symbolic figure on the reverse is "deficient in design and taste."

M.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XL, page 75.]

As usual, new medals are to be added to previous sections.

IV. SOUTH AMERICA. F. 3. *Pharmacists' Tokens.*

Brazil. Rio Grande do Sul.

2320. *Obverse.* HALLAWELL & C^{IA} | DROGARIA | INGLEZA | 'RIO GRANDE'

Reverse. Within field : 400 (Reis) crossed by an oblique line.

Brass. 16. 25mm. Edges beaded. Meili, *Das Brasilianische Geldwesen*, II, 1905, p. 358, No. 23, pl. XLVI, fig.

2321. *Obverse.* As preceding.

Reverse. 200 and oblique line.

Brass. 16. 25mm. *Ibid.*, p. 358, No. 24.

2322. *Obverse.* As preceding.

Reverse. 160 and oblique line.

Brass. 16. 25mm. *Ibid.*, p. 358, No. 25.

2323. *Obverse.* As preceding.

Reverse. 120 and oblique line.

Brass. 16. 25mm. *Ibid.*, p. 358, No. 26.

2324. *Obverse.* As preceding.

Reverse. 100 and oblique line.

Brass. 16. 25mm. *Ibid.*, p. 358, No. 27, pl. XLVI, fig.

V. THE UNITED STATES. A. *Personal.*

Dr. Ferdinand Vandever Hayden (1829-1887), of Philadelphia.

2325. *Obverse.* Head, to left. Inscription : FERDINAND — V. HAYDEN Exergue : 1890

Reverse. The Grand Canon of the Yellowstone. Exergue : ACADEMY OF NATURAL SCIENCES | PHILADELPHIA | PENNA. Upon rim, engraved, the name of the recipient.

Gold, bronze. 36. 58mm. Thick planchet. By A. M. Galder, 1888. Impressions are in the Boston collection, from the Secretary of the Academy, Mr. E. J. Nolan, of Philadelphia.

¹ A new medal with Dr. Hayden's portrait, to be substituted for the above, is now being executed by Mr. John Flanagan, of New York.

B. 2. *Hospitals, etc.*

Central National Home for Disabled Volunteer Soldiers.

Besides Nos. 152 and 2281, there is

2326. *Obverse*. CENTRAL NATIONAL | — | HOME | FOR | * D. V. S. *

Reverse. GOOD FOR | — | 25 | CENTS. | — | AT STORE.

Copper. 16. 25mm. Edges milled. Rubbings are in the Boston collection, from Mr. Howland Wood.

New Orleans Board of Health, 1905.

2327. *Obverse*. A mosquito, erect. Inscription: MY CISTERNS ARE ALL RIGHT | HOW ARE YOURS?

Reverse. WHITEHEAD & HOAG CO. | NEWARK, N. J.—W. & H. CO NEWARK N. J. (incused.)

White enamel. Stud-shaped. 14. 22mm. In the Boston collection, the gift of Rev. Dr. Beverly Warner, of New Orleans.¹

B. 3. *Medical Societies.*

American Medical Association, 1904.

Besides Nos. 165-6, 936-7, 1552, 1746, and 2285-6, there is

2328. *Obverse*. Upon white enamel, bordered by gilt, the city arms: three sloops (3) to right, upon an ornate shield supported by two men. Inscription: ANNUAL SESSION AMERICAN MEDICAL ASS'N | + ATLANTIC CITY JUNE 7. 10 '04 +

Reverse. Two acorns, base to base, upon which: 1—U Inscription: WHITEHEAD & HOAG CO. | NEWARK, N. J.

Brass. Stud-shaped, with inner point for clasp. 12. 20mm. In the Boston collection, a gift from the makers.

D. *Epidemics.*

Yellow Fever. New Orleans, 1905. See No. 2327.

G. *Mineral Springs, etc.*

2329. *Obverse*. CENTRAL SALT WATER BATHS | 208 | 3RD ST | S. F. Exergue, a star.

Reverse. GOOD FOR | ONE | SEA WATER | . * . | BATH Upon lower edge: L. F. MOISE. S. F.

Brass. 16. 23mm. Edges milled. Rubbings are in the Boston collection, from Mr. Howland Wood.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Robert Graham (1786-1845), of Edinburgh. See below, No. 2331.

Dr. Sir Joseph Dalton Hooker (1817-), of London.

Besides No. 1415, there is

2330. *Obverse*. Profile to left, with clothed neck. In field, to left: J. D. H To right: ÆT. LXXX. Below: F. BOWCHER F.

Reverse. Within wreath of rhododendron of his discovery: TO | SIR JOSEPH DALTON HOOKER | M. D. R. N., G. S. S. I., C. B., | D. C. L., LL. D., P. F. R. S., F. L. S., F. G. S. | IN RECOGNITION OF HIS | SERVICES TO SCIENCE | FROM THE LINNEAN | SOCIETY OF | LONDON | 1898. Exergue: PINCHES.

Gold, gilt bronze. 48. 77mm. Communicated to me by Dr. F. P. Weber, of London.

Dr. Alexander Jardine Lizars (), of Edinburgh.

Besides No. 1555, see below, No. 2332.

Dr. Richard Parnell (1810-1882), of Edinburgh. Ichthyologist.

See below, Nos. 2331, '32 and '34.

¹ This token "marks an epoch in the history of epidemic disease, for the victory over the yellow fever in 1905 was scientific and not accidental." (B. W.)

B. 1. *Medical Colleges.*

Edinburgh. University.

2331. *Obverse.* From | ROBT GRAHAM | Prof. of Med. & Botany | UNIVERSITY OF EDIN^R | TO | RICHARD PARNELL

Reverse. FIRST PRIZE | Practical | BOTANY | 1883 | (hall mark.)

Gold. 17. 27mm. With scroll work above. Fine casts are in the Boston collection, the gift of Messrs. Spink & Son, of London, through Mr. L. Forrer.

Do. Medical School, Brown Square.

2332. *Obverse.* Medical School | Brown Square | Edinburgh (with flourishes) | WINTER SESSION 1834 | (hall mark.)

Reverse. PRIZE MEDAL | AWARDED BY | A. J. LIZARS · F. R. C. S. E. | TO | M^R RICHARD PARNELL | for Proficiency (with flourishes) IN | PRACTICAL ANATOMY

Silver. 31. 48mm. With scroll work above. Very beautiful casts are in the Boston collection, the gift of Messrs. Spink & Son.

B. 2. *Hospitals.*

London. French Hospital and Dispensary.

2333. *Obverse.* A Sister of Mercy, seated, stretches left hand towards a patient sitting in bed, and receives with right a bag of alms from Charity, who with right hand holding flowers supports the drapery of her dress. Inscription: HOPITAL ET DISPENSAIRE FRANCAIS FONDE A LONDRES EN 1867 ET REEDIFIE EN 1890 Exergue: ED. LANTERI SC.

Reverse. An ornate cartouche, irradiated by a star, and encircled by two rose branches, tied by ribbon in the Louis XIV knot. Legend, upon a band: CARITAS

Bronze. 48. 75mm. Communicated by Mr. L. Forrer, of London.

See also No. 1027a.

B. 3. *Medical Societies.*

Linnaean Society of London.

Besides No. 1116, see above, No. 2330.

Edinburgh. Wernerian Natural History Society.¹

2334. *Obverse.* Bust of Werner, facing and to left. Inscription: WERNERIAN NATURAL HISTORY SOCIETY OF EDINBURGH. | —Instituted 1808.— | (hall mark.)

Reverse. From the | Wernerian Natural History Society | OF EDINBURGH | TO | RICH^D PARNELL, M. D. F. R. S. E. | —FOR HIS— | elaborate and scientific Essay | on the Ichthyology of the | Firth of Forth, &c | 1837

Gold. 32. 50mm. With scroll work above. Fine casts are in the Boston collection, the gift of Messrs. Spink & Son, of London.

VII. HOLLAND. A. *Personal.*

Dr. Georg Everard Rumph (1627–1702), of Amboina, Dutch E. I.

Besides Nos. 772–3 and 1846, there is

2335. *Obverse.* As in No. 1846.

Reverse also, save that date of birth is 1627 instead of 1628, which was an error.

Silver. 32. 50mm. R. Ball Cat., Berlin, Oct., 1905, No. 726.

F. 3. *Pharmacists.*

Picaluga, &c.

Besides No. 1869, there is

2336. *Obverse.* As that of No. 1869.

Reverse also, save that anchor is not incused, and the globe of syphon is less rounded.

Copper. 15. 24mm. Rubbings are in the Boston collection, from Mr. F. G. Duffield, of Baltimore.

¹ Contrary to my usual rule, I admit the above, since Dr. Parnell's name is upon its medal. Abraham Gottlob Werner (1750–1817), of Dresden, was "the founder of scientific geology."

BELGIUM. A. *Personal.*

Charles François Roels (1782-1864), of Lokeren.

I am now enabled to give the description of this medal.

(1967.) *Obverse.* Bust, decorated, to left. Beneath: CH-BAES Inscription: CHARLES FRANCOIS — ROELS

Reverse. Within chased circle: * NE A BEIRVELDE DESTELBERGEN EN 1782 MORT A LOKEREN EN 1864 (etc., etc.) MEMBRE DES HOSPICES CIVILS * (etc., etc.) Inscription: TEMOIGNAGE D'ESTIME ET DE CONSIDERATION Exergue, a rosette.

Bronze. 34. 55mm. In the Boston collection.

Dr. Lucien Wilmart (1850-), of Brussels.

2337. *Obverse.* Spectacled bust, to left. Behind: L. DUPUIS

Reverse. AU | DOCTEUR | LUCIEN WILMART | SES ELEVES | SES AMIS | 5 AVRIL | 1905. Below, at right: Paul Fisch.

Gold (1), silver (1), bronze (125). 22. 35mm. Laloire, Méd. Hist. de Belgique, p. 173, No. 108, pl. XLII, fig. of obverse.

B. 3. *Medical Societies.*

Brussels. Royal Society of Pharmacy.

I am now enabled to give the description of this medal.

(2093.) *Obverse.* CINQUANTENAIRE | DE LA | SOCIETE ROYALE | DE PHARMACIE | DE BRUXELLES | — | 1845-1895

Reverse. Crossed laurel branches, tied by ribbon and bordered within by embossing.

Bronze. 32. 50mm. In the Boston collection.

F. 1. *Dentists.*

Namur.

2338. *Obverse.* L. SASSERATH | DENTISTE | RUE PEPIN 25 | NAMUR

Reverse. A plate for the upper jaw. To left, above: SYSTEME Below: AMERICAINE (see also No. 1011.) Inscription: CONSULTATION TOUS LES JOURS Exergue, a star.

Brass. 15. 23mm. Edges beaded. In the Boston collection.

The regular sequence is now resumed.

XI. SWEDEN. A. *Personal* (continued).

Dr. Carl von Linné (1707-1778), of Upsala (continued).

2339. *Obverse.* Bust, to left. Beneath: T. H(olloway). F. A crown of flowers and fruit, with legend above: PALMAM QUI MERUIT FERAT. Inscription, below: CAROLUS LINNÆUS NATUS 1707.

Reverse. A wreath of flowers.

Silver, bronze. 28. 45mm. Kluyskens, Num. Linn., p. 6, No. 15; Duisburg, Supplement, I, p. 10.

2340. *Obverse.* Bust.

Reverse. Inscription.

Silver. By Enhörning, 1807. Hildebrand, p. 188, No. 6.

2341. *Obverse.* Bust. Inscription: SIR C. LINNAEUS

Reverse. Blank.

Tassie paste, Wedgwood. 25. 40mm. Modelled by Webber. Gray, James and Wm. Tassie, 1899, p. 123, No. 231.

2342. *Obverse.* Bust.

Reverse. Blank.

17. 26mm. Rueppell, 1877, p. 22; Snoilsky, Svenska enskilda personers minnes penni gaf efter 1860, p. 29, No. 22.

2343. *Obverse.* A crowned cartouche, upon which a crowned bust, facing. Inscription: STOCKHOLM, LE XIII MAI MDCCCLXXXV

Reverse. Within a wreath of flowers, fruit, and ears of grain: STATUE | ELEVEE A | LINNE | NE A RASHULT | LE 12 MAI 1707 | MORT A UPSAL | LE 10 JANV. 1778 | — Exergue: A. BRICHAUT | DIREXIT

Bronze, gilt, tin. 32. 50mm. In the Boston collection.

2344. *Obverse.* Bust, to left. Beneath: HALLIDAY F. Inscription: DEREHAM HORTICULTURAL SOCIETY. | CAROLUS LINNAEUS.

Reverse. Within wreath of flowers: PRIZE MEDAL.

Silver, bronze. 20. 32mm. Rueppell, 1877, p. 22; Snoilsky, p. 29, No. 24.

2345. As preceding, save on obverse: ESTABLISHED 1835

Bronze. 28. 46mm. In the Weber collection.

2346. *Obverse.* Bust. Inscription: CAROLUS LINNAEUS.

Reverse. Within field: DISS¹ PRIZE MEDAL. Inscription: BOTANICAL AND HORTICULTURAL SOCIETY.

23. 37mm. Kluyskens, Num. Linn., p. 7, No. 17; Duisburg, Suppl. I, p. 11.

2347. *Obverse.* Bust, to right; upon breast, the Linnaea. Beneath: J. B. Inscription: DONCASTER HORTICULTURAL SOCIETY. 1835. CAROLUS LINNAEUS.

Reverse. Within wreath of flowers, the arms of Doncaster.

Bronze. 33. 52mm. Cat. of Medals of the Royal Society, 1892, No. 22; *Ibid.*, 1897, No. 25.

2348. *Obverse.* Two heads, jugate, to left. At left: LINNÆUS At right: CUVIER Beneath: W. WOODHOUSE Inscription: R · ZOOLOG · SOC · OF IRELAND | · MDCCCXXI ·

Reverse. A giraffe. Inscription: ADMIT BEARER TO THE GARDENS — PHOEX PARK ON SUNDAY AFTER 2 O'CLOCK | GIRAFFE BORN IN LONDON | 27 MAY 1841 | PRESENTED BY ZOO · SOC · OF | LONDON 5 JUNE 1844 Exergue: W. W. F.

Bronze, white metal. 20. 30mm. Duisburg, p. 67, CLXIX, 5; *Ibid.*, Cat., p. 21, No. 248; Binder, p. 572, No. 16^b; Fraser, *Journal of Royal Hist. and Arch. Ass'n of Ireland*, VII, p. 619; Batty, II, p. 374, No. 3740. In the Boston collection.

2349. *Obverse.* Bust, decorated. Beneath: W. J. TAYLOR. Inscription: CAROLUS LINNAEUS.

Reverse. A wreath of flowers entwined by a band, upon which: JERSEY SOCIETY OF AGRICULTURE AND HORTICULTURE.

Silver, bronze. 24. 38mm. Rueppell, 1877, p. 22; Snoilsky, p. 29, No. 23.

2350. *Obverse.* Bust, to right.

Reverse.

Silver. By Taylor. South London Floricultural Society. *Num. Circular*, Nov., 1898, No. 49402.

2351. *Obverse.* Bust, to left. Inscription: CAROLUS — LINNAEUS

Reverse. A wreath of flowers. Inscription: SOC. LINNAEANA BURDIGALENSIS (Bordeaux). Beneath, a star.

Bronze. 26. 41mm. By Dubois. Rueppell, 1877, p. 21; Snoilsky, p. 8, No. 12.

2352. *Obverse.* Within circle enclosed by wreath of fruit and flowers: MAAT-SCHAPPIJ | (three rosettes) | LINNÆUS | (three rosettes) | BORGERHOUT² (between rosettes).

Reverse. Within circle enclosed by crossed rushes, tied by ribbon and surmounted by a star, an armorial shield bearing a pine tree.

Gilt bronze. 32. 50mm. With heavy scroll work above, below, and at sides (cruciform), and crown above, with loop and ring. In the Boston collection.

2353. *Obverse.* SOCIETE ROYALE D'AGRICULTURE ET D'HORTICULTURE · LINNÆENNE. Within field: COLLECTION DE NAVETS 1^{ER} PRIX.

¹ Diss is a town in Norfolk, England.

² Borgerhout is a town in Belgium.

Reverse. Within field: A LA FERME EXPERIMENTALE DE L'ETAT. BRUXELLES 10 NOVEMBRE 1844.

Silver. Guioth, *Hist. num. de la Belgique*, p. 60, pl. XV, No. 19; Kluyskens, Num. Linn., p. 7, No. 19.

2354. As preceding, save within field of obverse: COLLECTION DE BETTERAVES 2^E PRIX.

Silver. Guioth, p. 61, pl. XV, No. 20; Kluyskens, Num. Linn., p. 8, No. 20.

2355. *Obverse.* Bust, to left. Legend: EN TIBI POMONAE CERERIS FLORAEQUE SACERDOS

Reverse. SOCIETE ROYALE D'AGRICULTURE ET D'HORTICULTURE LINNEENNE. Within field, a cartouche.

Silver, bronze. 32. 50mm. By Vogel. Dies destroyed. Guioth, p. 192, pl. XXXIV, No. 134; Kluyskens, Num. Linn., p. 8, No. 21.

2356. There is a variety of this (Dupriez).

[To be continued.]

HARD TIMES TOKENS.—A SUPPLEMENTARY CHAPTER.

BY LYMAN H. LOW.

SINCE the publication of the Descriptive Catalogue of Hard Times Tokens in the *Journal* in 1899,¹ a greatly increased interest in the series has arisen; and there is also an evident desire on the part of collectors to obtain the rarer numbers, in order to complete the sets in their cabinets. As I have not only gathered some additional information concerning those already described, but have also discovered a few new varieties, and some errors in description have come to my knowledge, the material now in hand seems sufficient to justify the publication of a Supplement. Even now, I do not believe the story is complete, and I look for further interesting developments in the history of these private issues, large numbers of which, owing to the necessities of the times,—partly from the lack of a sufficient amount of a duly authorized coinage, the bitter political quarrels over financial questions of the period, and the consequent suspension of specie payments, were forced into circulation between the years 1832 and 1844. During that time they were very generally used in the place of money, and are now commonly known as "Hard Times Tokens." They were really "Necessity pieces," and are thus invested with a peculiar historic interest, to which, viewed simply from the character of their workmanship, and the merit of their designs, they would have no claim whatever.

The profit realized by those who uttered them, was considerable, and no doubt had its influence in keeping them in circulation. Certainly there never was a time when the old maxim that "Cheap money drives out the good," was more clearly exemplified than in the days when these tokens were passing from hand to hand. But worthless as they were, because of their lack of any responsible backing, they were infinitely preferable to the "wild-cat currency" and the filthy "shin-plasters" which for a few months previous to the panic of 1837, deluged the whole country. And when that had gone the way of the old Continental bills, these pieces, for lack of anything better, were welcomed. Their witty legends, and their sarcastic devices, appealing to the prejudices of one or the other of the political parties of the day, won for them a popular favor which lasted long

¹ For articles on the Hard Times Tokens, see Vols. XXXIII and XXXIV of the *Journal*.

after the causes which called them into being had ceased to exist; while the fact that they had at least as great an intrinsic value as the copper coinage of the Government (the types of which they often closely copied), but which in the earlier days of these tokens was almost unattainable, seems to have worked no prejudice against them.

There are many undated Cards of which there is ample proof that they were struck within the period mentioned, which I have not included. It will be noticed however, that the most of those which have no date, but which will be given below, have some reference to the political conditions of the time, upon which the entire series bears. It will also be noted that I have almost invariably avoided those pieces which do not conform to the size of "the old red cent," but even here there are a few exceptions, wherein I have judged there were good reasons why they should not be excluded. There are nineteen new numbers to be added to the previous list; not all of these are from dies which have hitherto escaped notice, for in a few cases it has seemed best to give a number to impressions in the different metals of those already noted; numbers are also assigned to tokens in metals heretofore unnoticed, while others still — struck within the period, and doubtless known to a few private collectors, but generally overlooked — with some new combinations or "mules," and one new and unpublished reverse, will be described.

165. From the dies of No. 1. (*Obverse*. Head of Jackson to *r*. *Reverse*. The Bank must perish, etc.). Struck in white metal. R. 8.

166. Same as the preceding, but struck in brass. R. 8.

167. Same as the preceding, but struck in silver. R. 8.

It was stated under No. 1 that Satterlee quoted that piece as found in brass, for which I could find no other authority, and the evidence of its existence in that metal was not forthcoming from collectors.

168. Same as No. 11. (A combination of a copy with slight differences, of the obverse of No. 8, Boar running *l*., with reverse of No. 10, which has the bust of Jackson in military uniform, and which is also a copy of reverse of No. 8, but the head is smaller and the shoulders broader.) Metal *Æ*. R. 7.

169. *Obverse*. Same as obverse of No. 15. (Civilian bust of Seward.) *Reverse*. Same as reverse of No. 16. (This it will be remembered is similar to reverse of No. 13, but from a different die.) Metal *B*. R. 4.

170. *Obverse*. Same as obverse of No. 28. (Female head, plain hair-cord.) *Reverse*. General type of reverse of No. 21, of which an engraving is given with No. 95. ("Millions for Defence," outside a wreath of olive leaves, and "Not one Cent for Tribute" within the wreath.) On this reverse the wreath has twenty-five leaves, five berries inside and five outside; dash below *CENT*. Metal *Æ*. R. 7.¹

171. Same as No. 51. (*Obverse*. Jackson's bust in uniform on a treasure chest, with donkey standing *l*., etc.) This differs from No. 51 in having been struck from the retouched dies with all the spaces in the safe filled, and on a planchet which was gilded *before* striking. I do not think this is entirely new, and it probably succeeded No. 51, but No. 52 being in brass, it has been erroneously regarded as No. 51, gilded *after* striking, to imitate the rarer one which follows it, or perhaps to deceive. Metal *Æ* gilt. R. 2.

¹ Discovered by the author and published in his auction catalogue March 20, 1905.

172. Same as No. 56. (*Obverse*. Bust of Van Buren. *Reverse*. Eagle with a scroll, flying above a safe.) Metal B. R. 3.

173. *Obverse*. H. HENNING above FAIRMOUNT. An ornament above and below the issuer's name. *Reverse*. A continuous wreath enclosing the date 1834. Metal W.m. Size 35. R. 8.

This token first came to my notice about four years ago, and from the best investigation I have been able to make it was unknown to collectors until then; I have never learned of its duplicate. Notwithstanding the fact that collectors of store-cards and tokens have been always with us, and the work in their special lines has been unceasing, this interesting piece seems to have evaded their watchful eyes. When we remember that such cabinets as those of Messrs. Groh, Levick, Geo. B. Mason, Benjamin Betts, Benjamin Tilton, Dr. James, Dr. Wright and others, contained many precious cards, the record prices of which in various sales show that they have brought from \$10 to \$50, it is remarkable that this piece should have escaped the notice of them all for nearly seventy years. The indefatigable labor and zeal of Mr. Duffield has traced this token to Baltimore, though at first sight it was his opinion — shared by Dr. Wright and myself, — that it originated in Philadelphia.

Mr. Henning was the proprietor of a hotel, promenade and pleasure ground at "Fair Mount," to which he appears to have given the name. Its site was formerly known as Hampstead Hill, in the eastern part of the city of Baltimore. His advertisement appears in the *Baltimore American and Commercial Advertiser* in May, 1834, when he announced that he was "erecting at great expense, a large and elegant House" etc. The resort was subsequently known as "Fair Mount Gardens." His name is found in the Baltimore directories from 1834 to 1845.

Just what purpose this piece served, it is very difficult to assert at this remote time, but the fact that it is dated would lead one to believe it was used in some detail of his conduct of the place, during the first year of its existence, and not as an advertising venture.

174. Same as No. 87. (O. & P. Boutwell.) Struck in silver, over Spanish-American 2 Reals. R. 8.

175. *Obverse*. GUSTIN & BLAKE (curving to planchet circle) | TIN | COPPER & | SHEET IRON | WORKERS | — | CHELSEA | V. T. 6 stars *r.* and *l.*, continuing circle begun by the firm name. *Reverse*. STOVES | & | TIN-WARE | •; below, a tea pot, on the base of which, 1835 L. Continuous border of five-pointed stars. Slight milling on borders. Borders 5. Edge 1. Æ. Size 28½. R. 2. Probably the crudest workmanship of any pieces contained in the series.

176. *Obverse*. From same die as last. The reverse die slightly retouched. A foot has been added to each of the *τ*'s and *ι*; upright of the final *ε* lengthened. Some attempt has been made to make the milling on the reverse more prominent. The obverse of the specimen before me has a flattened border, as though hammered down, and is without a trace of milling. R. 3.

The firm of Gustin & Blake was composed of Sebre Gustin, born in Chelsea, Jan. 18, 1808, and Amos S. Blake, born in Brookfield, Vt., Jan. 18, 1812. They were not long associated in business. Mr. Blake removed to Waterbury, Conn., and was engaged at one time in the manufacture of percussion caps for the U. S. Government. When he retired from business, he was reputed to have considerable means. Mr. Gustin continued the hardware business for several years, when he became a dentist and remained in that practice until his death, Sept. 7, 1883. Miss Sarah Gustin, his daughter, now living in the old family mansion has in her possession the dies from which the pieces were struck.

177. Same as No. 102. (Huckel, Burrows & Jennings.) Brass, planchet silvered before striking. R. 7.

178. Same as No. 102. White metal. R. 7.
 179. Same as No. 118. (*Obverse*. An eagle *l.*, standing on a rock. *Reverse*. Three Cents in wreath, etc.) Struck in copper. This piece appeared in the Parmelee sale. I have never learned of it elsewhere. R. 8.
 180. Same as No. 142. (Bergen Iron Works.) Struck in copper. R. 4.
 181. c-w-B-18-72 (the last two figures upside down) in the angles of a five-pointed star, in the centre of which is a spread eagle, head turned *r.* *Reverse*. Plain. Metal similar to Feuchtwanger's. Size 16. R. 4.
 182. Same as last; in silver. Size 14. R. 5.

Charles W. Bender conducted an eating and drinking house, in Dock Street, below Third, Philadelphia, opposite the Merchants Exchange, in the "fifties." Such is the recollection of a collector living to-day. Bender also issued an incuse token in brass, for Nineteen Cents. His address on it is given at the southeast corner of Third and Chestnut. The piece is without date; the business, a dining saloon.

183. Same as No. 162. (*Obverse*. Bust of Van Buren *r.* *Reverse*. Eagle with olive branch, etc.) Struck in brass instead of copper. Edge plain. R. 6.

REVISIONS, NOTES AND CORRECTIONS.

1. This has been found in brass. It is extremely rare. A separate number has been given to it, and also to those struck in silver and white metal.
2. The date 1828 is over '29. I would advance the rarity of this piece from 6 to 7.
3. The reverse is from precisely the same die as the reverse of No. 2.
4. Date 1829. The reverse of this piece I now take to have been the first or original die, and it should therefore have preceded No. 2 in order of arrangement. Jackson was elected in 1828; consequently, the mistake was well rectified on subsequent issues (No. 2) by sinking an 8 over the 9; 9 over 8 is the usual order of over-dates, but this 9 stands scrutiny; it is first, original and alone. Engraving 8 over 9 may be so accomplished as almost to defy detection.
16. VERPLANCK is erroneously spelled without c in the description.
19. For EXPERIMENT read EXECUTIVE.
30. The wreath has *four* berries outside, instead of three.
51. Brigham's Token, dated 1833, is found struck over this number. I consider this acceptable evidence that No 51 was not struck later than 1833. A Carthagenia Token dated 1838, is also impressed over this number.
56. The word SUB should precede TREASURY in the legend on the reverse.
74. The date of this piece is 1833.
75. I would advance to rarity 3. Richard Robinson, the founder of this firm, made buttons from about 1810 to 1830, and probably at Attleboro', Mass.
79. I would advance to rarity 1.
82. There is a rare silver piece, one-quarter cut of a Spanish-American 4 Reales, stamped *P. B.* in a script monogram, with a chain of 16 links. *Reverse*. NOUVELLE ORLEANS. Eagle, shield on breast. I regard it as a reasonable conclusion that this was issued by Puech & Bein, and possibly the 16 links establish the date of issue, as in 1834 there were 16 States in the Union.

I think it proper to mention here another piece of very similar character, also belonging to New Orleans, and equally rare. It is a cut piece, counterstamped with the letters *N O R* in monogram, and like the preceding in silver.

- 91. This piece has 13 stars instead of 14.
- 96. I think it advisable to make collectors aware of the existence of a very dangerous alteration of a reverse imitating this rare number.
- 98. In the reverse legend, insert *STOCK* after *JOINT*.
- 103. This firm began business in 1821, under the style of Benedict & Co.
- 110. Centre Market is still standing, although several reports of its proposed demolition have appeared in the newspapers during the past few years.
- 119. Of this very rare Feuchtwanger Three Cent piece, the late Edward Cogan, in his catalogue of the I. F. Wood collection, sold May 19-21, 1873, under lot No. 1028 remarks: "A fine proof, but I believe it was struck since 1837." I think this worthy of insertion here, in view of the fact that the very few we have met with were in such high state of perfection.

In this connection, we have to think of the 1864 piece, with the same reverse which this number has. At the present time, I am inclined to believe that it may be a member of the same family referred to in my note following No. 50 in second edition. It is somewhat significant that one of them was in the Bushnell sale.

- 131. Omit & after *BRITANNIA*.
- 137. The sole evidence of the existence of a piece, struck from the combining of the dies of 138 and 135, rests upon an old rubbing book, having a joint ownership of two well known card collectors, about forty years ago. Here a line was found drawn, connecting these two sides. It is my firm belief that such a piece does not exist.
- 140. The period after *B.* the initial of Sweet's name, is barely visible, while on No. 141 it is as distinct as the letters. Therefore, we shall conclude that No. 140 was issued first.
- 150. There is no period after *J* preceding *GIBBS*.
- 155. The late Edward Groh visited Newark, N. J. on July 4, 1858, and read the name of T. D. Seaman, on a sign over a grocery store; he stated that it was on a corner.
- 157. Same obverse as No. 91; it has 13 stars instead of 14.
- 158. As to A. Loomis, named on this number, the Directories of Cleveland give the following record:—

- 1837-38. Loomis, G. & A., Grocers, 14 Dock Street.
Loomis, A. (G. & A. L.) *r.* Cleveland House.
Loomis, G. (G. & A. L.) *r.* at Lawton's, 15 Dock Street.
- 1845-46. Loomis, Anson (Loomis & Co.) 34 Merwin Street, *r.* 9 Rockwell St. (9 Rockwell St. is now known as the old Case homestead. It is beside the Chamber of Commerce Building, and in the rear of the Post Office.)
- 1846-47. Loomis, Anson (A. Loomis & Co.) Grocer, 34 Merwin St.
Loomis & Co. A. Same address under wholesale grocer and liquor stores. Again, same years, under groceries and family supply stores. Last year of his name in the Directory.

158, 159 and 160. Advance to rarity 6.

161. In regard to the individual named on this token, I have obtained the following information :—

James H. Cochran was a bell founder in Batavia, N. Y., early in the "forties." His foundry and place of residence were both on Bank Street. He cast the bell now on the First Presbyterian Church. It has been stated by an old resident, who knew Cochran when residing there, that he made these tokens on each Saturday. Very few people now living recollect the piece. It is improbable that he struck more than a few them. No other has been learned of since the one that appeared in 1896. There was no Directory published in the town in those early days. His name appears on the records at the County Clerk's office. It is believed that he died in Batavia.

162. Advance to rarity 5.

Page 61, fifth line. No. 57 should be included in the additions to the series described in the first edition.

Page 65. Read HASELTON for HASELTINE, in each column.

THE CARD OF C. D. PEACOCK, DATED 1837.

The issue of this card, bearing the date of 1837, seems to warrant special notice, in order that it may not be improperly placed with the series of Hard Times Tokens. Elijah Peacock (d. 1889), grandfather of the present Charles Daniel Peacock, who issued the card, founded the business in 1837, and to this event the date refers. It has no other connection with the "Hard Times" period. Elijah Peacock was succeeded by his son, C. D. Peacock (d. 1903), and the latter by his son, C. D. Peacock, Jr.

The first issue was made about 1900, of which there were 10,000 struck in copper and 4 in silver. The second card, issued about 1902, carried the same reverse as the first issue, but a new obverse die was cut having the date in the outer circle, keeping company with the legend. Of this variety, 7,750 were struck in copper and 1 in silver. All of the dies were cut by the Gorham Manufacturing Co. The obverse die of the second issue was broken, and when a third issue of 10,000 was ordered in 1906, a new obverse die was made, differing slightly from that of the second issue; this was engraved by an employee of the present C. D. Peacock.

"MILLIONS FOR DEFENCE."

This motto, which appears on several Tokens of this series, was erroneously attributed, in the Introduction to my first paper on these pieces, to Col. Charles Cotesworth Pinckney. Its true authorship was shown in the current volume (page 26, July number), where it is stated that it was given as a toast by Hon. Robert Goodloe Harper of South Carolina, and therefore need not be repeated here.

There are many others described in the series, concerning which I regret information is still wanting. I have made diligent search and written a volume of letters, in my efforts to secure historical facts, and while I am pleased to have added some information, I regret that no better results should have followed a correspondence conducted at frequent intervals during the past three years. So much of the field yet remains to be covered, that I shall continue my efforts, and I hope at some future time to make the lovers of the series acquainted with the results.

MASONIC MEDALS.

[Continued from Vol. XL, p. 77.]

MCCLXVIII. Obverse, A shield-shaped planchet with ornate floreated border; the base formed by a ribbon scroll, having two flowers (?violets) outside and one inside its central fold. On the field is a view of the famous Green Dragon Tavern, and a small building on its right and left. Legend, in a curving line above, YE GREEN DRAGON TAVERN and below the design, in the foreground, also curving, FIRST MEETING PLACE R A M 1797; on the scroll, * JUNE 19 1906 * Reverse, Plain, save that the firm-name of the manufacturers is incused in very small letters in four lines on the centre, MADE BY | F. I. GORTON CO | NO. ATTLEBORO | MASS. Suspended by an edge-ring from two bars, which are united by chains at their ends. Both bars have ornate outlines; on the upper one the inscription, in three lines, the first and last curving, 33^d TRIENNIAL | BOSTON | G. G. R. A. C. U. S. (General Grand Royal Arch Chapter, etc.); on the lower bar, MASSACHUSETTS Copper, bronzed and gilt. Height of medal, exclusive of ring, 26; width, 24; width of upper bar, 31; of lower, 24. Total length of badge, 52.¹

MCCLXIX. Obverse, On a planchet cut to the outlines of the device, the interior chamber of a temple; nine pillars on each side sustain as many arches; the key-stone of the first or outermost arch has upon its face a double circle; the floor is a tessellated pavement; in the background is suspended an equilateral triangle on which is a trowel, the point downwards; behind this triangle is faintly shown the outline of another, its apex downward. On the ground in front, in two lines, the ends of each curving, JUNE R & S M 1906 | GENERAL GRAND COUNCIL U S A. Reverse, Plain, except the manufacturers' firm-name, which is incused and the same as that on the preceding. Worn suspended by chains from an ornate bar, the upper edge and sides of which are floreated and the lower edge curving; on the bar, in two lines, NINTH | TRIENNIAL ASSEMBLY From the lower edge of the bar is suspended a small medalet on which is a view of the city and harbor, BOSTON above, curving to the upper edge. Reverse, Plain. Composition metal, finished to resemble oxydized silver. Length, 29; greatest width, 27; width of bar, 28; size of small medalet, 11 nearly; greatest length of badge, 52.²

MCCLXX. Obverse, A large seal-ring with triangular face, which is lettered TRUTH; the device perhaps denotes "The Signet of Zerubbabel," one of the emblems of the Royal Arch degree. Legend, above, ★ GENERAL

¹ This medallic badge was struck for presentation as a souvenir to the attendants on the Thirty-third Triennial Convocation of the General Grand Chapter of Royal Arch Masons, which assembled in Boston on the date named; some of the pieces were gilded and worn with a red ribbon by the guests of the delegates to the Convocation. For impressions of this and the following I am indebted to M. Ex. Comp. Warren B.

Ellis, a prominent member of the Committee of Arrangements. They are illustrated in the *New England Craftsman* for June, 1906, p. 296.

² R. & S. M. are the abbreviations for Royal and Select Masters. The Triennial Assembly was held in Boston on the day preceding that of the G. G. R. A. Chapter, and this piece was struck for presentation as a souvenir for those in attendance.

GRAND CHAPTER R. A. M. U. S. A. ★ under which, JUNE 18-22, 1906 and below, completing the circle, BOSTON, MASS. Reverse, Within a wreath of olive branches, open at the top and the stems crossed at its base, is a cow standing, to left. Legend, above, MINNESOTA and below, THE BREAD AND BUTTER STATE. Aluminum. Size 24.¹

MCCLXXI. Obverse, A planchet in the form of an equilateral triangle; its apex has a crown; on the lower left point, the signet of Zerubbabel as on the preceding piece, and the lower right point has the triple Tau. Inscription, on the left side, BOSTON 1906; on the right side, CHICAGO 1909 and on the base, two flags crossed in saltire. The triangle encloses a shield on which is an eagle standing, his wings expanded; under the wing at the right is the setting sun, typical of the west; in his beak he holds a long, narrow ribbon scroll without inscription. Suspended by a scarlet ribbon from a large bar, which is inscribed ILLINOIS and behind which is the national shield, the stars showing above and the stripes below. Gilt metal. Length of side, 40; width of bar, 32; height, 18 nearly.²

W. T. R. M.

[To be continued.]

MATERIALS FOR COINS.

THE chief metals employed by the Greeks and Romans for the fabrication of their money were, as at the present day, gold, silver and copper. Other metals and materials were, however, sometimes coined. Iron is mentioned as having been used by the Lacedemonians and Byzantines, as we learn from Strabo, and Aristotle says that the people of Clazomenae had iron money. Several other authorities testify to the use of this metal for coinage, but no specimens have come down to us, probably because of the fact that a thin bit of iron in the shape of a coin would perish with comparative ease in no very long period. Eckhel, in the Introduction to his monumental work on Ancient Coins, discusses this use of iron.

In the Syracusan annals we find occasional references to coins of tin, said to have been struck by Dionysius I, tyrant of that city, and there is a notice of false tin coins in a law of the Digest (xlviii: Title 19). British and Roman tin coins are known to exist, and in the dark days of the decline of the Roman Empire, pieces of base metal received a coating of tin in order to make them more readily accepted in circulation. Leaden money is frequently mentioned by the poets, but Eckhel seems to think it is doubtful whether this was true money. In the Roman Saturnalia pieces of lead were scattered among the revellers, and in the Feasts of Folly, in the middle ages, the "Child-bishops" dispensed the "Money of Fools" in leaden pieces, made to

¹ In the Lawrence collection. For the description I am indebted to Bro. Theo. H. Emmons; this was worn by the members of the delegation to the General Grand Chapter from Minnesota, at the Triennial in Boston, 1906.

² This, like the preceding, was struck to be worn by the delegates to the General Grand Chapter; the date,

1909, they placed upon the badge in the hope that the next Triennial Convocation would be held in Chicago, but in this they were disappointed, the body having decided to meet in Savannah, Ga. In the Lawrence collection. For the description I am indebted to Bro. Emmons.

imitate coins and having curious devices or some mysterious rebus upon them. In the British Museum is a leaden pattern of a stater of Philip II, king of Macedonia.

Under William I, king of Sicily 1154-1166, the Sicilians were obliged to bring gold and silver to Palermo and other towns, and receive in exchange a kind of leather money bearing the monogram of the king. When the city of Leyden was besieged by the Spaniards in 1574, leather was stamped to be used for money, and specimens are still preserved. In the British Museum there is an example of a sequin of leather of Francesco Cornaro (1656), of great rarity. Leather money is said to have been used by the Carthaginians, Spartans and Romans, and even wood and shells, soap, chocolate, and many other substances have been utilized.

In one year more than a thousand tons of cowrie shells were brought from the East Indies to Liverpool, to be sent to the west coast of Africa, there to be profitably exchanged for palm-oil. The imitation pieces of money, made of gold and silver paper, and used in the funeral ceremonies of the Chinese, where they are burned to transmit them to the departed spirit, are not the least curious of the various materials used for money.

EDITORIAL.

THE LAW MEDALS.

WE are happy to lay before our readers, in the present issue of the *Journal*, the first part of the promised paper by Mr. Benjamin Betts, on the Medals of John Law. With this he has kindly furnished reproductions of a rare Map, showing the scene of action in the Mississippi valley, where Law expected to reap his golden harvest, and a portrait of that famous financier, both taken from contemporary engravings. For a more complete understanding of the subject, Mr. Betts prefaces his description of the Medals with an exhaustive account of the life of the French minister, and the history of the Mississippi Bubble and its bursting, — a project which enriched a few who foresaw the inevitable result and retired in time, but beggared multitudes who invested their all in his "System." As an example of "Frenzied Finance," to use a familiar phrase of the present day, it far outstripped the operations of the "ring" so vigorously attacked by Lawson. While none of these Medals were struck in America, they are yet so closely connected with the colonial history of this country, as Mr. Betts's paper will show, that they have always been regarded with special interest by American collectors. Most of these Medals are rare, but Mr. Betts has fortunately been able to furnish illustrations of all of them — many from examples in his own cabinet — which will appear in connection with his descriptions. We know of no one so competent as the author to explain the meaning of these curious pieces, for he has given years of study to the subject, and our readers will find his story to be one of the most interesting chapters in our numismatic history.

THE "OLDEST COIN IN THE WORLD."

A CERTAIN class of newspaper correspondents is fond of discovering the oldest Freemason, the oldest Odd Fellow, or some other equally antique object; and as no one can possibly ascertain the foundation facts of these frequent so-called discoveries, or the dates of initiation of all the claimants for these honors, and thus be able to contradict the stories with any great degree of certainty, it is probable that the habit will go on indefinitely. Next to finding the oldest Freemason is the equally pleasing duty of finding the oldest coin in the world. The *Journal* has not infrequently in the past given to its readers reports of such discoveries, and as there is no record of the destruction of any of these rare pieces, they seem to resemble, in some respects at least, the fabled phoenix, which expires in a fiery glory, only to

be revived in renewed youth. A new aspirant takes the title of "the oldest coin," and its predecessor passes into oblivion. On a previous page is an item relating some curious particulars about the latest finding of the "Oldest Coin in the World." The long-sought origin of coined money is at last revealed! No reliance is to be placed on the story that Herodotus has transmitted to us, that "the Lydians were the first to introduce the use of gold and silver coins" (Hist., I: 94), though confirmed by Xenophanes of Colophon (Pollux, IX: 83), and accepted by so high an authority as Rawlinson (see his Herodotus, I: Appendix, pp. 683 *et seq.*); Pheidon did not introduce coinage into Argos in the eighth century before Christ, even if he was living between B. C. 770 and 730, as Grote (History of Greece, IV: p. 419) and other excellent authorities would have us confidently believe. It is true that Ephorus expressly states that Pheidon employed the Aeginetans to strike money for him (Strabo, Lib. VIII: cap. 6, Didot's edition, p. 323), but this must be dismissed as a foolish fancy in the light of this new discovery, for we find that the antiquity of this latest oldest coin is corroborated by "documents which *purport* to give its history." These documents are certainly quite the equal, in rarity and value, of the coin itself, — if they are to be relied on. Surely their owner, who is said to have insured his coin for \$20,000, must have placed an equal amount on the papers and parchments which identify his treasure.

When one thinks of the premiums required to protect this bit of metal, and the unearned increment which has been going to waste for all these centuries, his feelings become too deep for utterance. Here is a coin — not a piece of landed property, the ownership of which is a matter of official record — but a coin, passing down from one owner to another, with veracious documents establishing its genealogy, for twenty-five or twenty-six centuries! In the words of the poet,

"Imagination's utmost stretch
In wonder dies away."

It is sad to reflect that the great authority on Jewish coins died in ignorance of this remarkable piece; the earliest Jewish coin of which he had knowledge was struck by Simon the Maccabee, in the second century B. C.; but here is one with a pedigree four centuries older. As we remember that the Temple of Solomon was destroyed nearly six centuries before Christ, we find a new subject of interest clinging to this little relic, for it is probably the sole survivor of that magnificent structure, in which, as the only temple in Jerusalem at that period, it must have been struck, — Nehemiah's temple building was erected only a little over five centuries B. C. The fact (?) that there was a place in either of these temples where money was coined is another interesting contribution to numismatic history. Altogether, this item of four or five lines which has been going the rounds of the press, almost unnoticed, contains more food for numismatic thought than any other "discovery" of recent times — provided only that its truth is established.



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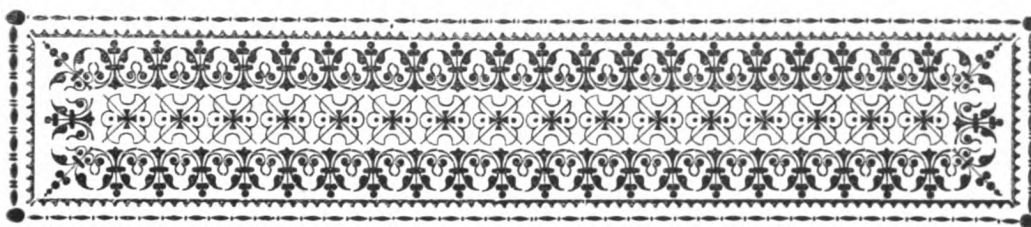


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VOL. XLI.

BOSTON, JULY, 1906.

No. 1.

JOHN LAW AND HIS MEDALS.

By BENJAMIN BETTS.

[Continued from Vol. XL, p. 92.]



THE reader will speedily discover that in the legends on the Medals about to be described, there are many curious deviations from correct spelling. In many cases — perhaps in nearly all — this eccentric etymology was evidently intentional, and the literary standard will be found quite equal to their artistic execution. Many also are as regardless of the rules of grammar as of accurate spelling; and this also appears to have been deliberate. As the System began to tumble, the German wits and those “prudent minds” who, foreseeing the coming disaster, had realized on their profits and left the country, amused themselves with satirical jests at the expense of the victims, and their covert allusions and jingling rhymes are preserved on these pieces in the expressive *argot* of the period. Now and again the legends have a singular mixture of French with Latin, German or Dutch, defying one to render them acceptably without using some corresponding slang expression of our own day, or a long and periphrastic translation. This must be the apology for any lack of success in turning the legends into their English equivalents. Several of the pieces, as we learn from the compilers of “Medallic Illustrations,” were the work of Christian Wermuth, a German engraver, who flourished in the early part of the eighteenth century.

Though with one or two exceptions he claims no credit for the dies, the marked similarity between some of these pieces, and others known to have been cut by him, leaves no doubt of the correctness of the attributions by the authorities cited.

I.

Obv. Armored bust of the young King in profile to right;¹ the hair long, curling, and abundant. On truncation, J. LEBLANC. F. (the name of the engraver.) Legend, LUDOVICUS XV · D · G · FR · ET · NAV · REX (Louis XV, by the grace of God, King of France and Navarre.)

Rev. Interior of the cave of Cacus, on Mt. Aventine. Cacus,² a noted Italian robber, having stolen the cattle of Hercules, had concealed them in his cave; the owner, however, having discovered their hiding-place, has suddenly surprised the thief; clad in his lion-skin, and with club in hand, he has entered the cavern, seized, and is about to slay the robber. The heads of some of the stolen animals are seen in the interior among the rocks. Legend, on a ribbon above the cave, VINDEXT AVARAE FRAUDIS. (The avenger of avaricious fraud.) In exergue, CHAMBRE DE JUSTICE³ | 1716. (Chamber of Justice, 1716.) In field at right, and just above the heel of Hercules, D · V (initials of engraver, Du Vivier. Alexi, XVIII.⁴ Silver; size 41.

Although without any reference whatever to the Mississippi Scheme, this medal appears nevertheless entitled to the leading place in this series, from the circumstance of its close connection with the terrible state of affairs, long existent and immediately precedent to the advent of Law and his System.

Louis XIV, "the magnificent," was dead;⁵ the ruinous and expensive wars waged during the greater part of his reign had been brought to a close; the coffers of the treasury were empty; the income from all sources was entirely insufficient to meet the current expenses of the kingdom; the funded debt was over 2,500,000,000 livres,⁶ and in addition to this a floating debt of 700,000,000 livres was totally unprovided for.

The finances of the kingdom were in a most deplorable condition; and it had even been proposed that the nation should be declared in a state of bankruptcy. The public service was in a most shameful and chaotic state, and the officials charged with the collection and management of the revenues had become so corrupt that they did not hesitate to take advantage of their position to add to their already enormous per-

¹ In the use of the terms *right* and *left*, the observer's right and left are to be understood, except where reference is made to the right or left of a figure on the piece, in which case the meaning is obvious. The sizes given are millimetres, and the edges of all are plain unless otherwise described.

² Cacus was the son of Vulcan. The story of the theft and punishment, illustrated on this medal, is told at length by Virgil, in the *Æneid*, vii: 193, *et seq.*

³ Chambre de Justice, or "Chambre Ardente (Fiery Chamber), so named from the punishment frequently awarded by it. Louis XIV appointed one to inves-

tigate the poisoning cases which arose after the execution of the Marchioness Brinvilliers."—Hayden's Dictionary of Dates.

⁴ See also *Medailles du Regne de Louis XV*, par G. R. Fleurimont, n. d. There are fifty-four medals described, from 1715 to 1736. This is No. VII of that series.

⁵ Louis XIV died Sept. 1, 1715; his great-grandson (afterwards Louis XV) being at that time about five years of age.

⁶ Some authorities state it at over 3,000,000,000 livres, and the floating debt at 800,000,000 livres.

quisites by a systematic and grinding oppression of the people, who being without redress were obliged to submit to their exactions.¹

These abuses became at length so outrageous and universal that, in order to put a stop to them, the Chamber of Justice was instituted for the trial and punishment of the offenders.

It was composed of the President and Councillors of the Parliament, the Judges of the Courts of Aid and Requests, and the officers of the Chamber of Accounts, under the general presidency of the Minister of Finance, and . . . was endowed with very extreme powers. . . . Informers were encouraged to give evidence against the offenders by the promise of one-fifth part of the fines and confiscations, . . . and a tenth of all concealed effects belonging to the guilty was promised to such as should furnish the means of discovering them . . . The promulgation of the edict constituting this Court caused a degree of consternation which can only be accounted for on the supposition that their peculations had been enormous.²

The action of the Court was prompt, and its punishments severe; and as a consequence, the prisons were soon filled with the dishonest and unscrupulous officials. A few months of this rigorous treatment sufficed for the trial and punishment of those who were most guilty.

Some were condemned to the pillory, others to the galleys, and those least guilty to fines and imprisonment; one only, Samuel Barnard, a rich banker and farmer-general of a province remote from the capital, was sentenced to death.³

The most prominent offenders having been disposed of, the common informers, owing to the great inducements held out to them, immediately began to bring charges against people of good character, thus compelling them to make a statement of their affairs before the tribunal, in order to prove their innocence. Complaints were heard on all sides; the Chamber of Justice had in its turn become an instrument of oppression, and at the end of a year further proceedings were discontinued, the Chamber suppressed, and a general amnesty granted to those against whom no charges had been preferred.

In the midst of this financial confusion, Law appeared on the scene. No man felt more deeply than the Regent the deplorable state of the country, but no man could be more averse from putting his shoulder manfully to the wheel. He disliked business; he signed official documents without proper examination, and trusted to others what he should have undertaken himself. The cares inseparable from his high office were burdensome to him. He saw that something was necessary to be done, but he lacked the energy to do it, and had not virtue enough to sacrifice his pleasure in the attempt. No wonder that, with his character, he listened favorably to the mighty project, so easy of execution, of the clever adventurer whom he had formerly known and whose talents he appreciated.⁴

II.

Obv. In field, to right, John Law at full length, in cocked hat and flowing wig; in his left hand he holds a full-rigged ship, and in his right an open scroll, on which is inscribed, in four lines, LOUISIANA | EST EST | BANCO ET |

¹ "The public distress was such that during the winter of 1715-16 in Paris great numbers died from cold and famine. Cochut."—John Law and the Mississippi Bubble: Thiers.

² History of the Mississippi Scheme, by Charles Mackay, LL. D.

³ *Ibid.*

⁴ Mackay.

MONETA (Louisiana is a bank and is a mint.) In other words, Louisiana is both bank and mint,—a country in which money can be made, and from which it may be drawn as from a bank. In field, to left, a cave tenanted by Envy, who is regarding Law, and screaming and tearing her hair with rage. Above all Fame is seen flying toward the right, and sounding two trumpets, one directed toward the earth, the other toward the heavens; from the first proceeds the words LAVS IN TERRIS. (His praise is in the earth), and from the other, LAVS IN ASTRIS. (His praise is in the stars [heavens].) In exergue, in four lines, INVIDIAM VIRTUTE PARTAM | GLORIAM NON INVIDIAM | IVDICO | CIC · P · CAT · I · C · 12 · (The odium that is born of virtue, I regard as glory, not odium. Cicero against Catiline, first Oration, chapter 12.)

Rev. Inscription in twenty-one lines, • | • INVIDIA • | LVCRIPETAS ALLICIS | VANAE VENDITIONE SPEI · (*Envy*—You allure those who seek for wealth, by the sale of a vain [or foolish] hope.) LAVS' | QVOD VERVM EST, LATEAT | QVAMVIS, ALIQVANDO [ND in monogram] PATEBIT · (*Praise*—That which is true, although it may be [now] hidden, sometime will come to light.) INVIDIA | AVRIFEROS VENDIS MONTES : | POTIERIS AHENIS : (*Envy*—You sell mountains of gold ;¹ you possess only brass.) LAWS | QVICQVID SVB TERRA EST, IN | APRICVM PROFERET AETAS · | HORAT · 1 · EP · 6 · (*Law*—Whatever there is under the earth, time will bring it to light. Horace, Epistle 1 : 6.) AVTOR | PASCITVR IN VIVIS LIVOR : | POST FATA QVIESCIT ; | TVNC SVVS EX MERITO | QVOQVE TVETVR HONOS · | OVID · 1 · AMOR · 15 ·) *The Author*—Malice feeds upon the living, after death it rests ; then every man's character is esteemed according to his particular deserts. Ovid, Art of Love, 1 : 15.) ARG · STRAESB · F · | 1720 · (Struck in silver at Sträsburg in 1720.)

Silver ; size 45. My own collection.

This medal would seem to be, upon the whole, laudatory of the System rather than satirical : Law, with ship and scroll, implying that through commerce the resources of Louisiana may be so developed as to become the financial support of the kingdom ; whilst Envy is represented as a repulsive hag delivering her spiteful harangue from the recesses of her miserable cave. Fame proclaims that his (Law's) praise is heard, not only upon the earth, but also in the heavens ; and Cicero is quoted to show that the odium cast upon him should be esteemed an honor rather than odium.

The colloquy on the reverse seems to tend toward the same conclusion, as each and every argument advanced by the opponents of the System is met by its promoters with what appears to be a sufficient answer ; and the summing up by "the author" goes to show that the criticisms of the envious objectors are simply the promptings of malice, and altogether unworthy of belief.

¹ Laus—(*Lass*). "The French pronounced his name in this manner to avoid the un-Gallic sound of *aw*. After the failure of his System, the wags said the nation was *lasse de lui* (tired of him), and proposed that in future he should be known as Monsieur *Hllas* (alas)."—Mackay.

² Thiers (quoting from Cochut) says : "The region watered by the Mississippi, — immense virgin solitudes, which the imagination filled with riches, — was an un-

limited field offered to charlatanism. The public credulity was tested with rare impudence. . . . The descriptions set forth that there were *mountains filled with gold, silver, copper, lead and quicksilver*." [The italics are mine.] "As these metals were very common, and the savages did not suspect their value, they exchanged gold and silver for knives, saucepans, brooches, little looking-glasses, or even a glass of brandy."—The Mississippi Bubble : Adolph Thiers.



MEDALS OF JOHN LAW.

III.

Obv. In field, a windmill ; on the post by which it is supported and on which it revolves, MERCURE (Mercury), the god of merchants ; on the base or floor, MONOYE (Money) ; and on the side to right, reading downward, BANCO (Bank). Into two of the arms, or sails, winged coins, jewelry, and art objects are entering ; while the other two are industriously showering forth slips of paper labelled ACTIEN (Shares) and BILLETS (Bank-bills). A head at the right, in cocked hat and wig, supplies the wind, labelled LOVISDORES, by which the sails are made to revolve. Legend, LES RICHESSES DE FRANCE (The riches of France.)¹ In exergue, 1720.

Rev. Legend: KO^MT SEHT DAS FRANTZ-VoLCK AN! HERR LAVV THVT GROSSE THATEN! (Come see the French people! Mr. Law is doing great things! In the field, the inscription in seven lines: EN | MAGNAS | DAT OPES | CELEBER | LAVV | FOENORE | qVESTVs (Behold! the famous Law bestows abundant wealth, the profit acquired from interest.) A corded circle separates the legend from the field. The date 1720 is expressed on reverse, in chronogram in the legend and also in the inscription.

Silver and tin ; size 33. My own collection.

The Bank (*Banco*) is here represented by the windmill ; it is based upon money (*Monoye*), and supported by the trade and commerce of the country (Mercury). The real money, the capital necessary to put the Bank in operation, is shown by a stream of Louis d'ors, directed against the sails (the wind which sets the mill going). The Bank's deposits are typified by the coins and valuables of its customers, which are being drawn into it through two of the arms (or sails), while its circulating notes, by which the exchanges of the merchants are effected, are scattered abroad by means of its shares and promises to pay, through the other two ; the latter alternate with those first mentioned, and thus the four are typical of the alternating nature of its transactions. The gains arising from these commercial ventures, being re-deposited, become in their turn a source of profit, and may thus be supposed to justify the saying on the reverse, that great wealth is realized from the profits (or interest) in gain, *i. e.*, interest upon interest.

IV.

Obv. Bust of Law, nearly facing, with cocked hat and flowing wig, and wearing a decoration in the form of a Maltese cross suspended by a ribbon.²

¹ The situation in France in November, 1719, is thus described by a contemporary writer : "The bank-notes were just so much real value which credit and confidence had created in favor of the State. Upon their appearance, Plenty immediately displayed herself through all the towns and all the country ; she relieved our citizens and laborers from the oppression of debts which indigence had obliged them to contract ; she enabled the King to liberate himself from a great part of his debts, and to make over to his subjects fifty-two millions of livres of taxes which had been imposed in the years preceding 1719, and more than thirty-five millions of other duties extinguished during the reign. This Plenty sunk the rate of interest, crushed

the usurer, carried the value of lands to 80 and 100 years' purchases, raised up stately edifices both in town and country, repaired the old houses which were falling to ruin, improved the soil, and gave an additional relish to every fruit produced by the earth. Plenty recalled those citizens whom misery had forced to seek their livelihood abroad. In a word, *riches flowed in from every quarter ; gold, silver, precious stones, ornaments of every kind which contributed to luxury and magnificence, came to us from every country in Europe.*"—Wood. [The italics are mine.]

² The badge of the Ordre de St. Esprit, according to "Medallic Illustrations," Geo. I: 55.

In his right hand he holds a package on which is inscribed the words ACTIEN | BILLETS (Shares and bank-bills.) Legend, in three lines, mr. de LAWS; COMTE de TANCKERVILLE · CONSEILLER du ROY DANS TOUTS SES • | CONSEILS, SURINTENDANT ET CONTROLLEUR GENERAL DES FINANCES du ROYAUME • | DE FRANCE :, (Monsieur de Laws, Count of Tanckerville, Counsellor of the King in all his councils, Superintendent and Comptroller General of the Finances of the Kingdom of France.)

Rev. Inscription in thirteen lines, KWIA | MUNTUS | FULD TEZIBI,¹ | NICHT LUSCHT MEHR HAT | ZUR LOTTERIE, | SO SCHAFFT VOR BILLETS | ACTIEN | HER, | IN DIE KREUZ UND IN | DIE QUER, | NACH DER IETZ'GEN | WELT BEGEHR. | 1720. (Because the world wishes to be deceived (or cheated) and has no longer a desire for lotteries, therefore instead of (lottery) tickets give it shares (of stock) in all directions according to the present desires of the world — its whim for the moment.)

Silver, tin and lead; size 32. My own collection.

A great obstacle to Law's advancement hitherto had been his religion; having been educated as a Protestant, he was ineligible to official position in Catholic France. The difficulty was finally removed by his public profession of the Catholic faith, being confirmed therein by the Abbe de Teucin in the cathedral of Melun in December, 1719; and on the fifth of January, 1720, he was declared Comptroller General of the Finances of France. Wood says:—

At this period a report was spread that Mr. Law was to be raised to the peerage by the title of Duc de Tancarville, and that the office of Grand Treasurer was to be revived and conferred upon him. His native city of Edinburgh, proud of having produced so great a man, transmitted to him the freedom thereof in a gold box of the value of £300 sterling; and he negotiated with Lord Londonderry for the purchase of Pitt's famous diamond, long the brightest jewel in the French crown. . . . In the diploma, which is dated at Edinburgh, 8th of August, 1719, he is styled the Right Hon. John Law, Lord and Earl of Tanckerville, Director General of the Royal Bank and India Company of the Kingdom of France.

V.

Obv. Same exactly as No. IV.

Rev. Inscription: KWIA MYNDVS FULD TEZIBI NICHT LVXT MEHR HAT ZVR LOTTERIE SO SCHAFFT VOR BILLETS ACTIEN HER IN DIE KREUZ V IN DIE QUER NACH DER IETZIGEN WELT BEGEHR.

(Adam, Numoph. Mans. 69, fol. 975; Hanschild, No. 2828), S. Z. (? Silver and tin.)

I quote this reverse from Alexi IV. The lines are not indicated, the date is omitted, and there are many differences of spelling observable; too many, apparently, to be the result of careless transcription. There seems no doubt that this was from a different die.

¹ The first four words of this inscription are doubtless intended for "Quia mundus vult decipi." The erroneous spelling may have been intentional; or more probably it is the result of an attempt to spell according to a Dutchman's manner of pronunciation, substituting the sound of *t* in place of *d*, *f* in place of *v*, etc. The whole is a jingle of five lines, the first two rhyming

together, and then the last three:—

" Kwia Muntus fuld tezibi
Nicht luscht mehr hat zur Lottérie,
So schaft vor Billets Actien her,
In die Kreuz und in die Quer,
Nacht der ietz'gen Welt Begehr."

VI.

Obv. Precisely the same as Nos. IV and V.

Rev. A polyglot inscription in fifteen lines : DURCH | *ACTIEN*, | CREDIT, TEICH ; | GAERTEN, LOTTERIE, | KUX'LIB'ROS, BILLETS, | WIE AUCH DURCH^H ALCHYMIE, | KOMMT MAN | ZUMS | LIEBE GELT, | UND WEIS SO GARNICHT | WIE. | IN ANNO QVO : | DEFICIENTE PECV- | NOS FVGIT OMNE- | -NIA. (Through [or by means of] shares, credit, ponds, gardens, lotteries, mining shares, books, tickets, as also by alchemy, one comes to [*i. e.*, acquires] the loved money, and knows not how 'tis done. Yet in the year [1720] money being lacking, everything was lost.) The date is expressed in chronogram in the last four lines. Silver ; size 32. Alexi III.

The above inscription is a strange jumble of German, French and Latin, and the last four lines are curiously arranged ; the last line — NIA — evidently requires to be read as part of the *second* line above, which ends in PECV—thus completing the word PECVNIA. There seems to be no reason for such an arrangement of the Latin, unless it may have been intended to convey in some way a double meaning ; it could hardly have been accidental.

By the sacrifice of all kinds of property and possessions, the deluded people had procured the means (*the loved money*) for purchasing the continually rising shares of the System ; everything having a money value they had willingly parted with, in order to become possessors of the coveted securities. Mackay says :—

The extraordinary avidity of the people kept up the delusion, and the higher the price of Indian and Mississippi stock, the more *billets de banque* were issued to keep pace with it. The edifice thus reared might not inaptly be compared to the gorgeous palace erected by Potemkin, that princely barbarian of Russia, to surprise and please his imperial mistress ; huge blocks of ice were piled one upon another ; Ionic pillars of chastened workmanship, in ice, formed a noble portico, and a dome of the same material shone in the sun, which had just strength to gild but not to melt it. It glittered afar like a palace of crystals and diamonds ; but there came one warm breeze from the south, and the stately building dissolved away, till none were able to gather up the fragments.

Thus it was with this magnificent scheme ; the unreasoning multitude, who in their mad race for wealth had stripped themselves of everything in the process of its creation, were now to learn that a crisis had been reached ; the public confidence had attained its limit ; suspicion and distrust had begun their deadly work upon the structure so insecurely erected ; its grandeur had vanished, its foundations were crumbling, and the building, no longer a thing of beauty, was tottering to its fall. An insane desire on the part of those whose all had been invested in the Company, suddenly to realize upon their holdings, at once brought down upon their bewildered heads the unsubstantial edifice which had cost them so dearly. No wonder that in their despair they cried out that money being lacking (*they had already parted with that*), *everything* was lost ! Even the fragments were utterly worthless.

VII.

Obv. Same as Nos. IV, V and VI.

Rev. Legend, DIMANCHE : NOUS VIDONS PAR LES BILLETS DE BANCQUE TOUTES LES BOURSES. (On *Sunday*, by means of bank notes, we empty all the purses.) Inscription in eighteen lines, LUNDI : | NOUS ACHETTONS | DES ACTIONS, | MARDI : | NOUS AVONS | DES MILLIONS, | MECREDI : [*sic*] | NOUS REGLONS | NOTRE MENAGE, | IEUDI : | NOUS NOUS METTONS | EN EQUIPAGE, | VENDREDI : | NOUS ALLONS | AU BALL ; | ET SAMEDI : | AL HOPITAL · | 1720. (*Monday*, we buy shares. *Tuesday*, we have millions. *Wednesday*, we regulate our household. *Thursday*, we set up an equipage. *Friday*, we go to the ball, and *Saturday*, to the hospital [*i. e.*, to the poor-house.] 1720.)

Silver and tin ; size 32. My own collection. (The one in *tin* has the edge reeded.)

In that curious collection entitled HET GROOTE | TAFEREEL | DER DWASHEID (The great scheme of foolishness), there is a caricature (No. 46) representing this journey to the hospital. It is entitled De Inventeur der | WIND-NEGOTIE, | Op zign ZEEG-kar. (The inventor of wind-traffic upon his Triumphal Car.)

In this print Law is seated in a sort of chariot, drawn by two cocks' having devils' tails ; the wheels have a sort of *fleur-de-lis* for spokes, with a rosette in the centre ; on the dash-board are the words NAAR | GAST-HUYS (For the hospital ; literally, for the sick and wounded), also the words A. L. HOPITAL (To the hospital.) Law is partly armored with helmet and collar ; in his right hand he holds the reins, and in his left a small flag, fringed, and bearing in script the words *Groote Standard | van de | Mississippi Compangenie : [sic]* (The Great Standard of the Mississippi Company.) At the back of the car, on a small staff, another flag with a verse in script : *Begin was Goot | De zwinst was soch | naar ach het ende | Kompt alles schende*. (The beginning was good, the profit was sweet, but alas, the end brought all to shame.) A branch of laurel is suspended over Law's head, and above this, in script : *Magne | Lauw | Rier*.² The chariot is supported by clouds, and is moving toward the right. In the upper right corner is a castle, also supported by clouds, and between the car and castle are the words WINSTEN IN DE VL'UGT | KASTELEM IN DE L'UGT. (The profits are in flight, the Castle is in the air.) There are other accessories, and several verses in script which are omitted.

VIII.

Obv. Inscription in twelve lines, PARISER- | WEST-INDISCH. | LOUISIANISCHER | COMPAGNIE | ACTIEN | ODER | STAATS-BILIETS | IEDE A | 500 · LIVRES OD · 166 $\frac{2}{3}$ THL | (H L in monogram) VON I · IAN · 1717 · | MIT IV · PRO CENT ZU | VERINTERES- SIREN · [Paris-West-Indian Louisiana Company ; shares or state-bills, each

¹ Two cocks are charges on the arms of Law, which are thus described : Ermine, a bend between two cocks gules ; crest, a unicorn's head ; motto, *Nec Obscura, Nec Ima*.

² A *double-entendre*, not easily translatable. Laurier means a laurel, the first syllable alluding of course to the name of the Comptroller. Perhaps "O great Law-rel" [the emblem of victory] is as close a rendering as can be given.

of 500 livres or 166 $\frac{2}{3}$ thalers, to pay interest from January first 1717, at four per cent.¹] Legend, on right side reading *downward* UND SEMPER-FREY • [And forever free]; on left side reading *upward* SIND INCONFISCABEL. [And not to be attached.] Then in three curved lines (upside down) IN FINE VIDEBITVR | CVIVS | TONI. [In the end it will be seen whose tone (is to prevail).]

Rev. Inscription in thirteen lines, SO | VERSICHERTS | LAWS | UND SPRICHT: | DIESES GLAUBICH | ANDERS NICHT. | MANCHER | DOCH MIT THOMA | SPRICHT: | ICH GLAUBES | NOCH LANGE | NICHT. | 1720. [So Law assures us, and says "Thus I believe, and not otherwise." Many however, say with (doubting) Thomas, "I believe it not by a great deal" (or by a long shot.)] Legend (commencing at bottom), ALLES LIEGT AM GLUCK UND AN DER ZEIT • [All depends on luck and on the time.]

The last three lines on the obverse, seemingly refer to, and should be read after the reverse, which is a song or verse of two responsive couplets; the two lines of each ending *spricht* and *nicht* alternately: in the first, Law asserts that the shares are to pay good interest; while in the second, the doubters express their dissent from this proposition. "In the end it will be seen which song has the true ring" — *i. e.* Law's words or those of the doubters. Silver; size 27. Collection of Daniel Parish, Jr.

The *staats-billets* (state-bills) were the sole representatives of a floating debt of about 600,000,000 livres, which had been arbitrarily scaled down by the Regent to 250,000,000 livres; and on Sept. 6, 1717, at which time the Company of the West was chartered, they were at a discount of from *sixty* to *seventy* per cent. The capital stock of the Company was divided into shares of 500 livres each; the number of shares was unlimited, and payment was made exclusively in *billets d'état*.

For those bills, when surrendered to the Government in sums of 1,000,000 livres, there was issued to the Company *rentes* (annuities) in perpetuity for 40,000 livres. The State was relieved from the pressure of so much of its debt as was thus used, and by assuming the payment of four per cent. upon the principal. Thus the Company had an income of four per cent. upon its capital guaranteed by the Government. The more readily to float the capital, the shares of aliens were exempt from the *droits d'aubaine* (the right of escheat to the Crown), and from confiscation in time of war; the obverse legend alludes to this pledge by the Government.²

IX.

Obv. Inscription in thirteen lines, PARISER | WEST INDISCH- | LOUISIANISCHER | COMPAGNIE | ACTIEN | ODER | BANCO-BILLET'S | IEDES A | 500 · LIVRES · OD · 166 $\frac{2}{3}$ · THL. (H L in monogram) VON 1 · IAN · 1717 · | MIT IV · PRO CENT ZU | VERINTERESSIREN | AO · 1720 · AUT · 2 · PR · 100. Legend, same precisely as on the preceding. It will be observed that the first six lines are identical with those of

¹ The rate of interest on the Continent at this time was only two or three per cent.

² See "Narrative and Critical History of America." — Winsor.

VIII, while the next two lines are different, the seventh line of the *first* reading STAATS-BILIETS [state-bills], and of the *second* BANCO-BILLETS [bank bills], the eighth line being changed from "IEDE A" to "IEDES A." The thirteenth line AO · 1720 · AUT · 2 · PR · 100 · [In the year 1720, two shares for 100.] The last three lines on obverse, "In the end it will be seen which [is true]," doubtless here refers to the stated value of the shares on January 1, 1717, in contrast with the value predicted for 1720.

Rev. The same exactly as No. VIII. Silver, tin and lead; size 27. My own collection.

X.

Obv. Precisely the same as No. VIII, apparently from the same die.

Rev. Legend, beginning at bottom MANN · SEZT · SICH · NICHT · FÜR · MAAS · NOCH ZIEHL * [They stop not for measure or bounds, — or, they place no limit on their desires.] Inscription in ten lines, DIE | DA | REICH | WERDEN | WOLLEN | FALLEN | IN | VERSUCHUNG · | 1 · TIMOT · VI · V · 9 · 10 · | 1720 · [They that will be rich fall into temptation. First Timothy, chapter VI, verses 9 and 10, 1720.] The words quoted are only part of verse 9; the two verses entire might be profitably studied by all such as desire to be suddenly rich. Silver; size 27. Collection of Daniel Parish, Jr.

XI.

Obv. Same as No. IX, but without AUT · 2 · PR · 100. This obverse I give from Alexi who thus describes it: "Av. von NR. XII nur felht AUT · 2 · PR · 100." (*i. e.* Obverse as No. XII [my No. X] only lacking the line Aut, etc.) The thirteenth line would then read AO · 1720.

Rev. The same exactly as No. X. Silver; size ? 27. Alexi No. XIII.

XII.

Obv. Legend, in three lines, DA ALLER HANDEL SONST SO WIEDER LEIT * | PARTURIUNT MONTES NASCETUR TRALALARALA | INSIGNE TOUT LA COMPAGNIE [The mountains are in labor, forth comes Tralalarala, the sign or emblem of all the Company.] In exergue, in four lines, the first two curving downward, MANN SCHICKE SICH | NUN NUR INDIESE | NEUE | ZEIT [A man can now only accommodate himself to this new order of things.] Arms of the Company, as on the map (on the shield, which is vacant in the engraving).

Rev. Legend (commencing at bottom), MANN · SEZT · SICH · NICHT · FÜR · MAAS · NOCH · ZIEHL · * [They stop not for measure or bounds.] Inscription in nine lines (similar to No. X above), DIE DA | REICH | WERDEN | WOLLEN | FAL-

¹ Tralalarala: Anything you please, — the braying of confusion, "wind," but not even the "mouse" of the a trumpet, or of the animal of elongated ears, a noise, familiar proverb.

LEN | IN | VERSUCHUNG | I · TIMOT · VI · V · 9 · 10 · | 1720 [Translation as No. X.]
Silver; size 27, from a rubbing.

For the particulars of this medal I am indebted to Mr. Geo. F. Ulex of Hamburg, Germany, who kindly sent me a rubbing of the piece which was not in very good preservation, but everything quite distinct except as to the outer line of the legend which appears as described by Mr. Ulex. "Indiese" for In diese, is perhaps an intentional allusion to the System.

XIII.

Obv. Legend (beginning at top to right), QUI MODO CROESUS ERAT • IRUS ET EST SUBITO [He who but now was (rich as) Croesus, is suddenly (a beggar) Irus.¹] In field, inscription in fifteen lines, • • • | PARIS. | MISSISSIPPI-SCHER- | ACTIEN | GENERAL DIRECTOR | EST, EST, | LAWS | SCOTUS EDENBURGICUS · | MERCATOR | MONETARIUS | INTRICATISSIMUS | BANQUIER & GENERAL- | CONTROLLEUR · | FINANCIER | TRES-RAFFINÉ | MDCCXX · [Paris Mississippian stock. The Director-General is Law; he is a Scotchman of Edinburgh; merchant, mint-master, a most skillful banker and Comptroller-General, and a very sharp financier, 1720.]

Rev. Legend above, FURIAE GALLIARUM NATURA · and below, • QUOD CITO FIT, CITO PERIT · [Madness is the French nature: that which is quickly created, quickly perishes.] In field in seven lines, • • • | TOLLUNTUR | IN | ALTUM | UT | LAPSU | GRAVIORE | RUANT · | • • • [They are raised on high, that their downfall may be the heavier.] Silver, copper and lead; size 33. Alexi XI.

In the beginning of the year 1720, Law had attained a position of immense power, and the apparently flourishing condition of affairs was in strong contrast to the lamentable situation existing in France at the death of Louis XIV. It is no wonder then that the people, who looked upon him as the author of all that prosperity, should almost idolize him, and for the mob to cry out whenever he appeared in public, "Long live Mr. Law." In a few short months all this was changed, the great scheme had utterly failed, and their immense losses had so enraged the Parisians, that their rancor burst out on every occasion, and his very name was sufficient to excite tumult. Before the end of the year in which he was made Comptroller-General of the Finances of France, he had become a fugitive and almost a pauper.

XIV.

Obv. A nearly nude female to left reclining on a couch; a man with his head bandaged, sits with his arms folded, in an invalid's chair facing the woman; between them, slightly in the background, a table on which is a bottle and two goblets; a pair of crutches and a pair of slippers lie on the floor in front of the man. A woman wearing a plumed helmet, and having a

¹ Irus was the cowardly but insolent beggar, who having insulted Ulysses in his own palace, before he had revealed himself after his return from Troy to Ithaca, was forced by the suitors of Penelope to fight, and who was "knocked out" by a single blow from the Greek chieftain. See Homer, *Odyssey*, xviii: 5 *et seq.*

sword in her right hand, and a lighted torch in her left, is regarding the others, and leaving the scene toward the right. Above all, in three lines, SVSTINE, | VEL | ABSTINE : ' [Sustain or abstain] *i. e.* (hold on or let go), or in Wall Street parlance, "put up or shut up." Legend, partly Latin, partly Dutch, (beginning at top), QVVM TV sCHADEN HABES, NE C EST OPVS SORGERE SPOTTEN. [Since you have suffered the injury, you need not worry about (or care for) the ridicule]. The legend is separated from the field by a corded circle. The chronogram gives the date 1720.

Rev. In field, an inscription in fifteen lines, • PODAGRA | VAN DE KONINGLYKE | FRANSCH BEURS | GEPROEJECTEERT EN | GETRANSPLANTEERT | IN DE BEURSES | VAN DE MISSISSIPISCHE „ | ZUIDE„EN | GENERALE—ASSURANTIE„ | COMPAGNIES . | DOOR | LAVS | managr. | SAVL [The gout of the Royal French Exchange, projected and transplanted into the Exchanges of the Mississippi, the South and General Insurance Companies by Law (Lavs) Manager, Saul.] Near the margin at left NOMINA; at right OMINA and at bottom HABENT. [Names have (their) omens *i. e.* mystic significance] SAVL as an anagram of LAVS may be assumed to mean that as Saul the King of Israel, came to an untimely end by his folly, so Law, the king of finance and speculation, as appeared from his very name, might be taught by that as an omen, that he also would finally come to grief. Silver; size 33. Collection of Daniel Parish, Jr.

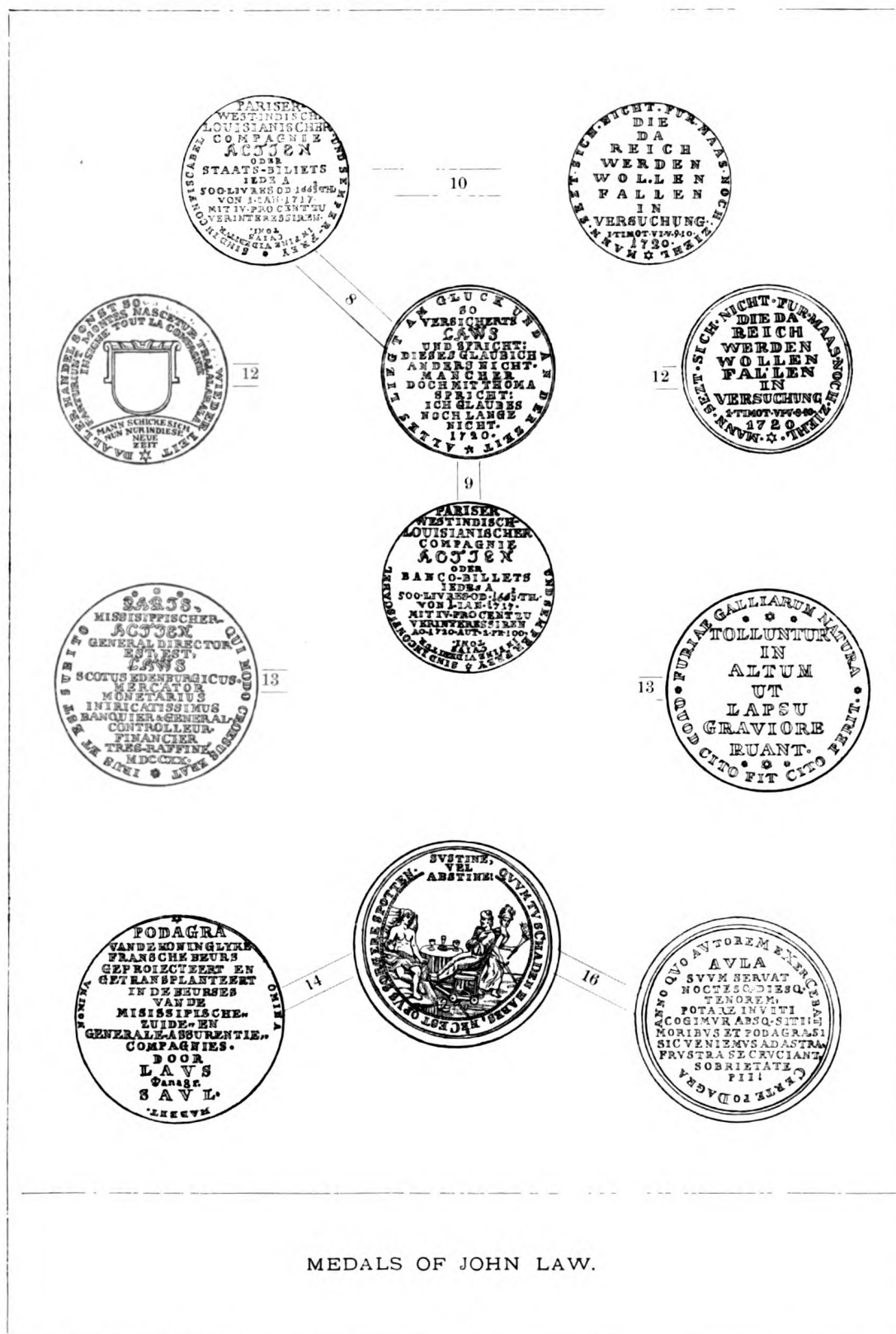
[To be continued.]

A NEW PAPAL MEDAL.

It has been the custom for many centuries that at the end of June special medals should be struck, to commemorate some of the acts of the pontificate during the year then closing. These were formerly coined at the Papal mint, but since 1870, when that fell into the hands of the Italian Government, the work has been done by a private firm. This year the obverse bears a likeness of the Pope, with the date and the year of his reign. The reverse shows the personal character of the Pope, for instead of illustrating some historical event in the annals of the Church, it shows Christ teaching the multitudes, with an appropriate Latin inscription from the pen of Mgr. Sardi, the famous Latin scholar, who is now Secretary of Briefs.

About two thousand of the medals were coined, some of silver, but the majority in bronze. Those in silver, gilded to represent the former medals of solid gold presented every year to the members of the Sacred College, were given by the Pope to the Cardinals on June 29, the feast of St. Peter. The others will be awarded during the year to deserving members of the Church.

1 "Sustine vel abstine."—This motto occurs on a Continental bill. "Device, A thorn-bush—a hand in grasping the bush is pricked by the spines and bleeds. The bush stands for the Colonies, which the hand, as representing Britain, is endeavoring to destroy,—the meaning, *Bear with me or let me alone or Either support or leave me.*"—*Magazine of American History*. 1: 751.



THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE
SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

[Continued from Vol. XL, page 103.]

AGAIN new medals are to be added to the previous lists.

I. CANADA. A. *Personal.*

Dr. George Edwin Coulthard (1849-1900), of Fredericton, N. B.

2357. *Obverse.* Bust, facing and three-quarters to left. Upon truncation: ALLAN WYON SC. Inscription: BORN 1849 + GEORGE EDWIN COULTHARD M. D + DIED 1900*Reverse.* Within crossed laurel branches tied by ribbon: DUX | IN | SCIENTIA entwined in scroll work. Beneath: A. WYON SC. Inscription: * FREDERICTON HIGH SCHOOL * | "PALMA NON SINE PULVERE"

Bronze. 32. 51mm. Edge of reverse beaded. Impressions are in the Boston collection, from Mr. R. W. McLachlan, of Montreal.

Dr. W. Acland H. Oronhyatekha (), of Deseronto (Indian Reserve), Ontario.¹2358. *Obverse.* Full faced bust of Dr. O., in centre of a cross patee. In upper arm an irradiated eye with twenty-five rays over clasped hands; in the left a draped female, erect, with shield at her left side; in right, another female, with basket on left arm; in the lower, a moose head to left, with I. O. F. — L. B. C. [*Libertas, Benevolentia, Concordia.*] Whole ground work dotted or pebbled.*Reverse.* Within two circles, chased and plain, a tall, square building with flag staff above. Around it: TO COMMEMORATE THE ADVANCE OF FORESTRY Above: 1897 At right, below: M Beneath: TEMPLE Inscription: INDEPENDENT ORDER OF FORESTERS FOUNDED 1874.

Silver. 22. 35mm. Rubbings are in the Boston collection, from Mr. McLachlan.

2359. *Obverse.* Similar to preceding, but head in much lower relief. Only seventeen rays to the eye, and fewer prongs to horns of moose.*Reverse.* As preceding, save cupolas on each corner of building.

Bronze. 22. 35mm. Rubbings in the Boston collection, from Mr. McLachlan.

2360. *Obverse.* As the last but one.*Reverse.* As preceding.

Bronze. 22. 35mm. Rubbings are in the Boston collection, from Mr. McLachlan.

2361. *Obverse.* Bust, to right. Upon truncation: P. Hebert 1900 (incused). Inscription: ORONHYATEKHA.*Reverse.* An ornate cross patee. In centre, within circle, moose head to left; in upper arm: I. O. F.; in left, female erect with basket on left arm; in right, female with flag in right hand and shield by left side; in lower: L. B. C. Field filled with crossed diagonal lines. Inscription: THE SUPREME COURT. | INDEPENDENT ORDER OF FORESTERS

Silver, bronze. 32. 50mm. Rubbings are in the Boston collection, from Mr. McLachlan.

2362. *Obverse.* Bust as in preceding. Before it, building as in No. 2359. Inscription: HON: DR: ORONHYATEKHA J. P. S. C. R. I. O. F.*Reverse.* SOUVENIR | OF | MAMMOTH | JOINT INITIATION | OF | ONE THOUSAND AND ONE | MEMBERS | HELD IN MASSEY HALL | APRIL 15TH 1904 | P W ELLIS & CO

Bronze. 16. 25mm. Rubbings are in the Boston collection, from Mr. McLachlan.

¹ Dr. O., a full-blooded Mohawk Indian, is Chief Ranger of the Independent Order of Foresters, for the extension of which he has relinquished active practice.

B. 3. *Medical Societies.*

Pharmaceutical Association of the Province of Quebec.

Besides No. 1592, there is

2363. *Obverse.* The inscription is divided by two stars instead of dots. End of band extends nearly to last E in QUEBEC, whereas in first die it only reaches B. The buds on branch to left of the arms are heavier.

Reverse. As in No. 1592.

Bronze. 25. 39mm. Impressions are in the Boston collection, from Mr. McLachlan.

F. 3. *Pharmacists' Tokens, etc.*

2364. *Obverse.* EXHIBITION SOUVENIR | 1892 (at Toronto) | — . — | MDME IRELAND'S | HERBAL TOILET (within scrolls) | PREPARATIONS.

Reverse. Within circle, laureated head, to right. Surrounding it, reversed: TI CAESAR DIVI — AVG F AVGVSTVS Inscription: THE PENNY OF THE — TIME OF OUR LORD Upon lower edge: W. H.

Aluminum. 18. 28mm. By Banfield of Toronto. In the Boston collection.

2365. *Obverse.* ATELIER HYGIENIQUE | — — | LACROIX & FRERE | 169 | RUE DESFOSES | QUEBEC

Reverse. 15 CHEQUE BON POUR | 25C | EN OUVRAGE

Aluminum. 15. 20mm. Edges beaded. In the Boston collection.

IV. SOUTH AMERICA. B. 2. *Hospitals.*

Para, Brazil.

2366. *Obverse.* Within beaded circle, a bishop facing and slightly to right, with pectoral patriarchal cross. At right, below, his biretta upon a stand, on side of which: A. M. WOLFF Inscription: PRIMERO CENTENARIO DA MORTE DE D. FREI CAETANO BRAN-DAO FOI SEXTO BISPO DO PARA Exergue: * 1805-1905 *

Reverse. Within beaded circle, two sets of buildings. That at left separated by a curved ornate band, upon which, incused: ANTIGO HOSPITAL The other, with fence and waving flag. Above, upon label: NOVO HOSPITAL (incused). Below, upon similar label: 15 DEZEMBRO 1905 (incused). Inscription: A S. CASA DE MISERICORDIA DO PARA AO FUNDADOR DO HOSPITAL DO SENHOR BOM JESUS DOS POBRAS EN 1785 Exergue: a scroll.

Bronze. 68. 108mm. Edges laureated. Photographs are in the Boston collection, from Mr. R. Ball, of Berlin.

V. THE UNITED STATES. B. 2. *Hospitals.*

Chicago. Department of Health.

2367. *Obverse.* Upon heavy five-pointed star tipped by balls, a circular band of white enamel bordered by gold, and in gold letters: DEPARTMENT OF HEALTH | CHICAGO Within this the Geneva cross of red enamel bordered by gold. Above all: 300

Reverse. Upon an arm of the star: C. H. HANSEN | CHICAGO

Silver. 42. 70mm. With pin attachment. Issued by the Health Department to its Inspectors. In the Boston collection, the gift of Dr. Charles J. Whalen, Health Commissioner of Chicago, through Dr. Rudolph W. Holmes, of that city.

Do. Physicians' Right of Way.

2368. *Obverse.* The Geneva cross in red enamel bordered by gilt, within a circular band of white, upon which in gilt letters: PHYSICIAN CHICAGO Below, upon a yellow plate: 4785

Reverse. Blank.

Brass. 18. 28mm. With pin attachment.¹ In the Boston collection, the gift of Mr. Adrian C. Anson, City Clerk of Chicago, through Dr. Rudolph W. Holmes.

¹ The above ensures the bearers of it, only physicians, the right of way over bridges, through processions, and where delays of any kind have occurred.

Boston. New England Hospital for Women and Children.

2369. *Obverse*. A Maltese cross of dark blue enamel bordered by gold. Upon this a wreath of gold enclosing N E H in gold.

Reverse. Blank.

19. 30mm. A drawing is in the Boston collection.

B. 3. *Medical Societies*.

American Medical Association, 1906.

Besides Nos. 165-6, 936-7, 1552, 1746 and 2285-6, there are

2370. *Obverse*. Hygieia, seated, to left, with right hand extending patera entwined by serpent. Inscription: AMERICAN MEDICAL ASSOCIATION | BOSTON 1906.

Reverse. THE WHITEHEAD & HOAG CO. | NEWARK, N. J.

Bronze. 16. 25mm. With ring, green ribbon, and pin attachment.' In the Boston collection.

Do. Original Members' Badge.

2371. *Obverse*. As that of No. 2286, except that the cross has pointed extremities, and that the inscription is: M—A—M—A

Reverse. Blank.

Gold. Stud-shaped. 11. 18mm. In the Boston collection.

Medical Society of New Jersey, 1904.

2372. *Obverse*. Within irradiated circular temple, Apollo, erect, leaning upon a column, upon which: CORT | MENC | ANT In background, upon gallery: OPIFER PER ORBEM DICOR Inscription: MEDICAL SOCIETY OF NEW JERSEY | ATLANTIC CITY, 1904

Reverse. WHITEHEAD & HOAG CO. | NEWARK, N. J.

Silver plated. Stud-shaped. 12. 20mm. In the Boston collection, from the makers.

Do. 1905.

2373. *Obverse*. As preceding, save upon column: CORT | 4 | AD I In inscription the dots are absent, and there is: WEST END, N. J. 1905

Reverse. As the preceding, but incused.

Nickel plated. Stud-shaped. 10. 15mm. In the Boston collection, from the makers.

VI. GREAT BRITAIN. A. *Personal*.

Dr. Charles Lucas (1713-1771), of Dublin.

2374. Besides No. 1018, it may be mentioned that there exists a cameo portrait of Dr. L., cut by John Logan, of Dublin.

Numismatic Circular, June, 1906, p. 9153.

Dr. Henry Quin (), of Dublin.

2375. Besides No. 811, there also exists a reproduction therefrom in the Tassie enamel paste, by John Logan, of Dublin.

Ibid., June, 1906, p. 9153.

Dr. Alfred Willett (), of London.

2376. *Obverse*. Bust in profile, to right. Upon truncation, incused: F. B(owcher). 1904 Inscription; ALFREDUS · WILLETT · ASSOC : S : BARTHOL : CHIRURGICUS (*sic*) · A : D : 1865-1902

Reverse. View of St. Bartholomew's from Smithfield Market. Higher, at left, the armorial shield of the hospital. Above: QUI IN | OPERATIONIBUS | CHIRURGICUS (*sic*) | BENEMERUIT.

Bronze. 37. 58mm. Communicated by Dr. F. P. Weber, of London.

¹ There were no less than forty-two varieties of this badge, for the several officers, committees, sections, and members of the Association, and its branch, the Massachusetts Medical Society, all of them bearing the medal as above. Of this no less than 15,000 were

struck, far in excess of what it had been supposed would be necessary, and yet it proved that there were hardly sufficient for the unusually great attendance at the meeting.

2377. *Obverse.* As preceding.

Reverse. Blank.

Bronze. Cast. 124. 188mm. Communicated by Dr. Weber.

B. 2. *Hospitals.*

St. Bartholomew's, London.

Besides Nos. 637, 760-1, 1040-41 and 1143, see Nos. 2376-7, above.

The regular sequence is now resumed.

XI. SWEDEN. A. *Personal* (continued).

Dr. Carl von Linné (1707-1778), of Upsala (continued).

2378. *Obverse.* As that of No. 2356.

Reverse. Within field: A | M^r ROGIER | MINISTRE | DE L'INTERIEUR, | PREMIERE | EXPOSITION | NATIONALE | 1847 Inscription: (rosette) AGRICULTURE ET HORTICULTURE (rosette) SOCIETE ROYALE LINNEENNE DE BRUXELLES

Bronze. 32. 49mm. (Dupriez.)

2379. *Obverse.* Bust, decorated, to left. Beneath: WURDEN F. BRUX. Legend as on preceding.

Reverse. As preceding.

Silver, bronze. 32. 50mm. Guioth, p. 193, pl. XXXVI, No. 136; Kluyskens, Num. Linn., p. 9, No. 23; *Ibid.*, Cat., p. 107, 9^h; Rueppell, 1877, p. 21; Snoilsky, p. 9, No. 16. In the Boston collection.

2380. *Obverse.* As preceding.

Reverse. Within field, a vacant oval escutcheon surrounded by flowers, fruit, and ears of grain. Inscription: SOCIETE ROYALE D'AGRICULTURE ET D'HORTICULTURE LINNEENNE *

Silver, bronze. 32. 50mm. Obverse with beaded edge. Guioth, p. 193, pl. XXXVI, No. 137; Kluyskens, Num. Linn., p. 9, No. 24; *Ibid.*, Cat., p. 107, No. 9ⁱ; Rueppell, 1876, p. 72, DXXXVII, 11. In the Government and Boston collections.

2381. As preceding, but obverse with lined edge.

In the Boston collection.

2382. *Obverse.* Bust, to right.

Reverse. SOCIETE ROYALE D'AGRICULTURE ET D'HORTICULTURE LINNEENNE.

Silver. 33. 51mm. Bourgey Cat., 1900, No. 181.

2383. *Obverse.* Laureated bust, to left. Beneath neck: HART FECIT. Inscription: LEOPOLD PREMIER ROI DES BELGES.

Reverse. Within a wreath of fruit and flowers: EXPOSITION DE L'AGRICULTURE DE 1847 OUVERTE SOUS LES AUSPICES DU GOUVERNEMENT PAR LA SOCIETE LINNEENNE.

Bronze. 32. 50mm. Guioth, p. 193, pl. XXXIV, No. 135; Kluyskens, Num. Linn., p. 9, No. 22; *Ibid.*, Cat., p. 107, No. 9^g.

2384. *Obverse.* Military bust, decorated, to left. Beneath: BRAEMT F. Inscription: LEOPOLD PREMIER ROI DES BELGES.

Reverse. Within field, a crown. Inscription: EXPOSITION D'AGRICULTURE. | OUVERTE SOUS LES AUSPICES DU GOUVERNEMENT PAR LA SOCIETE LINNEENNE. Beneath, ears of grain, with flowers and fruit. In middle, upon a square: 1847.

Gold. Guioth, p. 194, pl. XXXV, No. 138; Kluyskens, Num. Linn., p. 10, No. 25.

2385. *Obverse.* Ceres, enthroned, to right, with palm and wreaths.

Reverse. Within a circle: EXPOSITION | DE LA | S^{te} ROYALE LINNEENNE | DE | BRUXELLES Above, a serpent and patera; below, a wheeled plough; at each side, a bee hive. Inscription: ROYAUME DE BELGIQUE | FETES NATIONALES DE 1886

Bronze, gilt. 32. 50mm. In the Boston collection.

2386. *Obverse.* Head of the King, to right. Inscription, above: SOUVENIR DES FETES DE LEOPOLD II ROI DES BELGES | XLV^{ME} ANNIVERSAIRE | (rosette) DE L'INDEPENDANCE NATIONALE (rosette) Below: BRUXELLES | 23, 24, 25, 26, 7^{ME} | * 1875 *

Reverse. Within laurel and oak branches, crossed and tied by ribbon: SOUVENIR | DE | L'EXPOSITION | DE LA | SOCIETE ROYALE | LINNEENNE | (a star.)

Silver. 22. 34mm. In the Boston collection.

2387. *Obverse.* Bust, decorated, to left. Beneath: DISTEXHE. Inscription: SOCIETE ROYALE D'HORTICULTURE ET D'AGRICULTURE DE LIEGE

Reverse. Within a wreath of flowers and fruit, the city arms; a shield bearing monument supported by lions, at sides of which: L-G

Silver, bronze. 28. 42mm. Kluyskens, II, p. 162, No. 11; *Ibid.*, Num. Linn., p. 6, No. 13; *Ibid.*, Cat., p. 107, No. 9^c; Duisburg, p. 204, DXXXVII, 13; Hildebrand, p. 192, No. 10. In the Boston collection.

2388. *Obverse.* Bust, within an oval of flowers and ears of grain, and crowned by a genius. Beneath: H. DISTEXHE.

Reverse. The city arms, within a wreath of flowers and fruit. Inscription: SOCIETE DES CONFERENCES HORTICOLES * LIEGE *

Silver, bronze. 32. 50mm. Kluyskens, Num. Linn., p. 6, No. 14; *Ibid.*, Cat., p. 107, No. 9^f; Rueppell, 1877, p. 21; Snoilsky, p. 9, No. 17.

2389. *Obverse.* Bust, to right, with sprig of Linnaea in button hole. Upon shoulder: BARRE F^T

Reverse. Within wreath of flowers: SOCIETAS | LINNAEANA | LUGDUNENSIS (Lyons) | INSTITUTA | MDCCCXXII

Silver, bronze. 20. 32mm. Kluyskens, Num. Linn., p. 6, No. 12; Duisburg, p. 204, DXXXVII, 11ⁱ; *Ibid.*, Cat., p. 60, No. 691. In the Boston collection.

2390. *Obverse.* Shield, with the letter L, with flowers and plants, spade, sickle, etc. At right: J. ELION F. Inscription: KONINKLIJKE NEDERLANDSCHE TUINBOUW — MAATSCHAPPIJ LINNAEUS.

Reverse. Blank.

Bronze. 26. 40mm. Struck in 1867. *Tijdschrift*, etc., 1900, p. 249, No. 106.

2391. *Obverse.* Bust.

Reverse. Wreath and inscription.

Bronze. 27. 42mm. Maine et Loire Society. By Dubois. R. Ball Cat., Oct., 1905, No. 508.

2392. *Obverse.* Bust.

Reverse. The Swedish royal arms.

Gold. 34. 54mm. From Royal Academy of Sweden, 1891. St. Louis Stamp and Coin Co., 15th Sale, 26 Feb., 1906.

2393. *Obverse.* Bust, to right, with twig of Linnaea and Order of the North Star (as in No. 2316). No inscription. Very high relief.

Reverse. Blank.

Bronze. Cast. 56. 88mm. In the Boston collection.

The Linnaeus medals of the Liverpool Botanic Garden, No. 990, the Linnaean Society of London, Nos. 1116 and 2330-2, and the Society of Apothecaries of London, Nos. 1131-2, have already been described. See also Miller, Nos. 774 and 1629, under Great Britain; Bauhin, under Switzerland; and Jussieu, under France.

Loewenstein. See Kunckel.

Dr. Adolf Murray (1751-1803), of Upsala.

2394. *Obverse*. Nude bust, to left. Beneath: M · F · Inscription: AD · MURRAY M · D · MED · REG · PRIMAR · ANAT · PROF · UPS ·

Reverse. Crossed by laurel wreath and staff of Aesculapius, a roll inscribed: SCIAGR · | NERV · | DESCR · Inscription: PRAETERITIS MELIOR VENIENTIBUS AUCTOR Exergue: SOCIO MERITISS · | R · ACAD · SCIENT · SV ·

Silver, bronze. 20. 30mm. Duisburg, Suppl. II, p. 24, DLXXIV^c; Hildebrand, p. 253. In the Government and Boston collections.

[To be continued.]

THE NEW SILVER COINAGE OF CHINA.

THE Government edicts providing for the coinage of a new and uniform currency in China have been prepared, and the authorities have decided to adhere for the present to the silver standard. This will displace the foreign dollars, Mexican, Spanish and American, with their curious chop-marks, now circulating, and the uncoined lumps of silver, known as sycee money, of various degrees of fineness, varying from nearly pure silver — the best examples assaying 98.9 per cent. — and from that downward, having greater or less proportions of alloyed copper, lead and other metals in their composition. Under the new regulations all sycee money must be minted, and all business transactions are to be in the new currency. Heretofore there have been different standards of fineness in different Provinces, and coins of different weights, though nominally of the same value. For the future an entirely new coin, known as the Kuping Tael, is to be substituted for the local issues which are to be suppressed, and wherever it circulates throughout the Empire the new coin must be taken at its face value.

In order to render this new money more acceptable the edicts provide that the weight and quality of the pieces must be carefully preserved; and the metal is to be purer than that hitherto in ordinary use. In this way it will become in fact the standard of the national currency, and the regulations as to analysis, and the proportion of copper, which is to be the alloy, are carefully stated. When the new money is issued, there are to be coins of four specified values — the Tael and three subsidiary coins, and the edict provides that the Mint is to strike forty per cent. of the larger pieces and twenty per cent. of each of the three smaller pieces; on the day that these go into circulation local authorities must proclaim that all accounts and all money transactions entered upon before that date in different qualities and scales of sycee, must be duly adjusted and settled in the new taels, and the characteristic provision is added that he who refuses to comply with these new regulations shall receive nothing. This will be likely to compel prompt adjustments of outstanding accounts, and it is made a punishable offence for any one to charge a premium or to allow any discount either in paying or receiving them. Thus

a Chinaman in any part of the Empire may send money to any other locality, and the recipient will not dare to refuse to take it at its face value. Whether this stringent requirement can be fully enforced seems somewhat doubtful, since the Kuping Tael, having a nominal value of about a dollar, will, for export purposes at least, fluctuate with the price of silver bullion. This, in the case of merchants dealing with foreign countries, cannot fail to be more or less disastrous, unless some way of evading it can be contrived, for the Chinese government, having only the silver standard, cannot come to their aid, in any such way as the United States authorities sustained the gold value of our dollars.

The dies for the new coinage are to be prepared at the Imperial Mint under the charge of the Board of Revenue, and the pieces are to be struck there and at the branch Mints of Kuang-tung, Kiang-su, Chi-li and Hu-pe. For facilitating the speedy introduction of the new monetary system a large proportion of the coins is to be deposited in the Imperial Bank, against which paper money is to be issued. When the plans are completed, and the bills are ready, due notice is to be given, and the Provincial treasuries and other public offices are to be supplied with each in fixed proportions, and payments by Government officials will be made partly in silver and partly in paper. It will thus be seen that China has made a long step forward in establishing a uniform currency for all parts of the Empire. It remains to be seen whether it can take the next step successfully, and make the new currency stable by the adoption of the gold standard.

M.

A TRUCKLOAD OF MELTED COIN.

ONE of the most interesting relics of the conflagration to be found anywhere in San Francisco, and one that represents a loss of many thousands of dollars, consists of various masses of melted coin that the Street Railway Company recovered from its safes in the Rialto Building.

The blackened masses of precious metal afford an object of much curiosity. Just what will be done with the melted coin is a problem that is worrying the owners, and they are hopeful that the Treasury Department can be induced to make some ruling that will enable them to recover something like the coin value of the money. Otherwise, should they succeed in recovering only the bullion value, they will suffer very heavily.

The Company's loss through the melting of silver coin greatly exceeds that of any other institution in the stricken city. Much of the silver and small change in circulation finds its way into its coffers during the month, and at the time of the fire the United Railroads had many thousands of dollars, in silver dollars, halves, quarters, dimes and nickels, in the safes of Treasurer Starr, in the Rialto Building. All the gold coin in the treasurer's office, contained in a separate safe, escaped unharmed, but the silver is unrecognizable.

It consists of a small truckload of blackened masses of metal of irregular shapes. Various metals are fused in the melted masses of coin, so that the Company will probably be put to the expense of having them melted and refined. Treasurer Starr says that silver, nickel, copper and iron in unknown quantities are present in the big hunks of metal, the copper coming from the melted one-cent pieces, and the iron from the boxes in which the rolls of coin were packed. — *San Francisco Chronicle*.

MEDALS OF THE INTERNATIONAL EXPOSITION AT MILAN.

THE opening of the International Exposition at Milan has evoked several medals of unusual merit, engravings of which by the photogravure process are given in the last issue of *Rivista Italiana di Numismatica*.

The first to be mentioned is the Twenty-Centesimi piece, issued to be used as a Ticket of Admission. The obverse has a charming head of Minerva, but which, as it lacks any characteristic symbol of the goddess, and the helmet is more ornate than usual, might well be thought to symbolize that fair city. Though the artist has confined himself to the low relief inevitably required for coin purposes, the result is singularly effective and worthy of praise. The type is that of a maiden, facing, the braided tresses of her hair falling on either side from a coronet, behind which sprays of laurel are seen on either side; two small youthful figures, typical of Art and Industry, resting on the coronet, clasp hands above its point, and a ribbon falls in graceful folds from above and behind her head, nearly filling the field on either side. On the lower fold at the left, ESPOSIZIONE; on that next above, INTERNAZIONALE, and on the corresponding folds at the right, MILANO | 1906. Between the folds of the scroll and the edge at the left, EB (the initials in cipher of Egidio Boninsegna, the designer) MOD.

On the reverse the field has a sprig of pine with leaves and cones on the left, and another of olive on the right, each of which is entwined with the ends of a scroll which encloses them and is inscribed VALEVOLE NELL' INTERNO DELL' ESPOSIZIONE. Between the branches CENT^{MI} | 20, and below in five lines, DAL | COMITATO | CONVERTIBILE AL PORTATORE | IN MONETA REGALE | DURANTE ESPOSIZIONE (freely, Valuable only within the Exposition; but the Executive Committee will exchange it with the bearer for coin of the realm during the same.) Near the edge at the right, AC (in monogram) INC the initials of Angelo Capucci, the engraver; and between the scroll and the edge at the left, S. JOHNSON MILANO, the name of the head of the establishment in Milan where they were struck. Bronze. Size 17.

Beside those coined for use at the Exposition, 100 numbered examples were struck in gold, and 1,000, also numbered, in silver, for collectors, the former being sold for 100 lire and the latter for 10.

Medals with busts shown in profile are common, but the necessities of modern coinage limit the relief of a design *en face*, which if sufficiently bold to be effective, interferes with piling the coins and speedily defaces the prominent parts of the features. While we find on ancient coins not a few examples of portraits facing, few modern medallists have attempted to make them; but in this instance the artist, the engraver and the medallist appear to have been successful not only in producing a lovely face, but they have overcome in a great measure the difficulties which until now have obtained. For accom-

plishing this result the editors of the *Rivista*, from whose engravings our descriptions are taken, compliment them highly, and so far as one may judge from the photogravures, their praise is fully justified, as we have already remarked.

A plaque commemorating two important events in Italian history — the completion of the Simplon tunnel coincident with the opening of the Exposition — was also designed by Boninsegna; it has on the obverse at the left a female figure typifying Switzerland, partly draped and seated on a cliff, with mountains in the distance; she is lightly leaning on her left hand, shown behind her, while above, Mercury, flying from the right, and holding his caduceus in his right hand, presents a second female figure (Italy) approaching from the right to greet her neighbor, and joins their right hands. Behind her is the sea. On the lower face of the cliff are shown the entrances of the Simplon tunnel, with trains entering and emerging; in the upper left corner is a shield, gules, a Greek cross argent, for Switzerland, and in that at the right, the arms of the Kingdom of Italy, gules, a cross argent (the arms of the cross extending to the edge of the shield). At the edges on each side rise the curving stems of trees, from which the shields are suspended. Under the figure of Italy, E B (in monogram) MOD. S. J. the initials of the artist and maker, as on the preceding. In exergue, INAVGVRAZIONE DEL SEMPIONE 1906 alluding to the recent opening of the Simplon tunnel.

Reverse, Five partly draped female figures, grouped around a celestial sphere, combining the various circles of the equator, ecliptic, etc., and a broader one bearing the signs of the Zodiac. Two of the figures stand on the lower step of a platform, that at the left facing the observer, and wearing a scarf inscribed EUROPA; on a scroll above her companion, ASIA; on a higher step are two others, that at the left with AMERICA above her head, and that at the right having a belt lettered AFRICA, while the fifth, above at the left, has a ribbon scroll inscribed OCEANICA. In the distance, behind the group, are the buildings of the Exposition, and in the centre of the sphere, above the head of Europa, is a terrestrial globe. On the face of the upper step, ESPOSIZIONE INTERNAZIONALE, with initials in cipher of the artist's name, E B. MOD. and A C (Angelo Capucci) INC. as on the preceding. On the face of the lower step, RIC INTER. S. JOHNSON. Size, 40 by 31, American scale. This plaque received the prize of 4,000 lire in a competition instituted by Sig. Comm. Federico Johnson.

The premium medal to be given to exhibitors has on the obverse the device on the obverse of the plaque, but the shield of Switzerland is behind her at the left, instead of above, and that of Italy opposite, on the right edge. On the face of the cliff below the Swiss shield, in four lines of raised letters in incused tablets, INAVGVRAZIONE | DEL | SEMPIONE | 1906, and in exergue the initials of the artist and medallist. The reverse has a view of the principal

entrance or gateway to the Exposition, with ESPOSIZIONE | INTERNATIONALE | MILANO | 1906 in four lines below. A sprig of laurel on each side of the last two. Various metals. Size, 34.

Another medal pertaining to the same event has on the obverse a seated figure of a workman — one of the tunnel miners; the upper portion of his body bare; on his head the soft hat worn while working; his hands, folded by his left side, rest upon a drilling machine, under which at the left is a sprig of olive leaves and berries; on the upper right field is a locomotive emerging from the tunnel entrance, under which, in two lines, INAVGVRAZIONE | DEL SEMPIONE. Under the olive sprig a cipher of E S (Eugenio Savoldi) the designer, and in exergue, S. JOHNSON. Reverse, Six figures, the first three on the left shown to the waist, nude; only the heads of the others appear at the right. They typify the arts and industries; the first holds in her right hand a statuette; the next a locomotive, and the third a full rigged ship. Legend, on the upper right edge, ESPOSIZIONE INTERNATIONALE, and on the lower right, reading upward, MILANO 1906; E S in cipher below the head of the figure at the left. Size, 30 nearly.

Neither of the last two medals has a milled edge.

REMARKABLE "FINDS" OF ANCIENT AND MEDIEVAL COINS.

THE Coin Cabinets of European cities are constantly receiving valuable accessions to their treasures from the discoveries of buried coins. M. Adrien-Blanchet, one of the editors of the *Revue Numismatique*, of Paris, has given in recent issues of that admirable magazine a summary of thirty-nine deposits of such coins, which have been discovered in the last year or two, many of them of more than ordinary interest. We note a few as follows: —

At Kalat-Schirgat, in ancient Assyria, fifteen aurei in excellent preservation, struck in the reign of Antoninus Pius and Septimus Severus. At Morcone, Benevento, Italy, a number of ancient Greek coins in good preservation and of excellent workmanship, among them a didrachm of Neapolis with the type of a bull, and one of Velia with N and a thyrsus under a lion; in the territory of Cinto Caomaggiore, near Venice, four thousand silver coins of the Republic and the Empire, the largest proportion being those of Caesar, Mark Antony and Augustus; the most recent was struck in A. D. 15; in the canton of Robinet-Cuit, in the Forest of Lyons, a vase containing 872 bronze coins of various emperors from Vespasian to Albinus; at Guer, a treasure of gold pieces, amounting to nearly \$7,000 in value; at "Smalley, Bight Farm," near Wakefield, England, 7,000 small bronze coins, from the time of Helena to Constantius Gallus, with many of uncertain date; — one of these, of the Empress Constantia, is with a single exception the only known example; near

Leeds, England, a vase containing about 260 silver coins of the period from Elizabeth to that of Charles I; this discovery has led to a contest as to the ancient rights of the crown to "treasure trove;" at Bautzen, Prussia, 1,000 large and 700 smaller pieces of silver, dating from 1635 to 1755, contained in three vases.

These are but a few of these interesting deposits which are described by M. Adrien-Blanchet. With such a wealth of material for study, so constantly coming to light, the numismatists of the continent are enjoying opportunities which excite the envy of their friends on this side of the water, where the most diligent search would be made in vain for these "monuments of the past." Fortunately a very large proportion of these deposits are generally brought to the knowledge of those who are able to appreciate their value, and many find a final resting-place in the cabinets of the cities near which they are discovered. In 1905 forty coins of local interest, exhumed near Rochelle, were placed in the Museum of that city; of 400 medieval German coins found near Weissenfels, a choice selection was given to the Cabinet of Gotha. The Museum at Trieste acquired some rare examples from a find near that city, and a deposit of upwards of 700 pieces of silver, uncovered near Rothenburg, were bought by the Society of Vieux Rothenburg.

THE FIGURES OF SAINTS UPON COINS.

[Continued from Vol. XL, p. 97.]

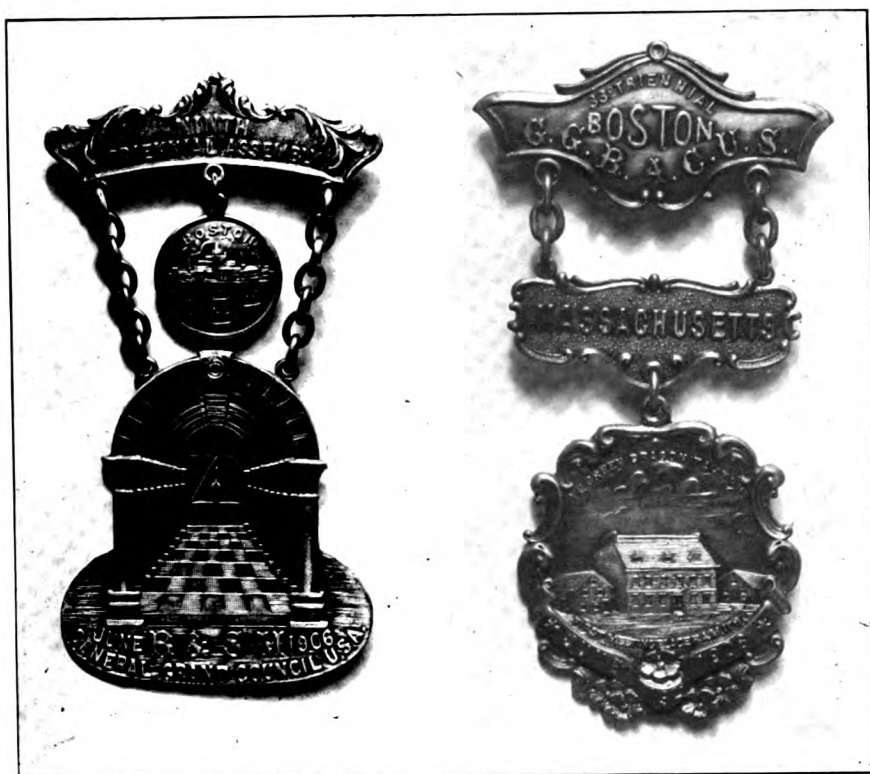
ST. MARY MAGDALENE seldom appears on coins, but there are two very rare Italian pieces, recently brought to the notice of collectors, on which she is seen. The first of these, a half lira of Alfonso I (1505-34), third duke of Ferrara and husband of Lucrezia Borgia, has the figure of this saint, who is represented as kneeling at the feet of the Saviour, and anointing them, as related in St. Luke's Gospel, VII: 37-50. The Saviour is shown seated — not reclining, — at a small square table, on which are dishes; His right hand is uplifted as if in benediction, and the precious box of ointment appears between His feet. The legend is FIDES · TVA · SALVAM · TE and · FECI (for FECIT) in exergue, (Thy faith hath saved thee). On the other side is a bust of the duke. The second piece, struck during the reign of his son, Ercole II (1534-59), shows St. Mary kneeling at the foot of a "Cross of Calvary," which she embraces; a wreath of thorns on the juncture of the arms, and a scroll on the upper arm, lettered I H S, completes the device. The legend is IN · TE · QVI · SPERAT · NON · CONFUND · (Whoso trusteth in Thee shall not be confounded.) The opposite side has the ducal arms. This coin was a scudo of gold. The same prince struck a similar scudo in 1534, which commemorates his marriage with René, daughter of Louis XII, when the title of Duke of Chartres (which

appears on this coin) was conferred upon him. He was raised to ducal dignity on All Saints' day, and in honor of that event we find among his silver coinage a testoon which has upon it the figures of six saints, several of whom, St. Catherine, St. Peter, St. Paul, and the Virgin, are distinguished by their various emblems. This coin was perhaps the work of Girolamo Lombardo, a famous artist of Ferrara, and its device connecting it with a special date, is on a very different line from most of the pieces under notice.

The practice of the Roman Church in canonizing as a saint an early Bishop, or some local celebrity of renowned sanctity, accounts for the presence upon many coins of the effigies of those whose names would otherwise have been forgotten. An illustration of this is found on the coins of Modena; on the early issues of this city we see the figure of Saint Geminianus, of whom it is probable that few of our readers have ever heard. On some of the coins of Ercole II (1534-59), now exceedingly rare, this saint is shown with the episcopal emblems of a mitre and pastoral staff; occasionally he is seated, sometimes only the bust is given, but in either case one would be unable to discover who is represented except by the abbreviation of the name. He was Bishop of Modena in the fifth century, famous for casting out devils, and so great was his fame that he was sent for by the Greek Emperor to visit Constantinople and relieve his daughter, the Princess Honoria, of an evil spirit; when Attila, King of the Huns, invaded Italy, the Bishop's intercession saved the city of Modena, and even after his death he preserved the Cathedral of his see city from a destroying flood. On a "Giorgino" struck in the seventeenth century by the same city, of which Geminianus is even now regarded as the special patron, he is represented as kneeling in prayer, while the legend, SANCT. GEMINIA. PROTEC. NOSTR. (St. Geminianus, our protector) recognizes his unabated powers.

On some of the coins of Alexander I of Tuscany (1531-37) *two* saints appear,—the patrons of the Medici family,—St. Cosmos and St. Damian. These two, like the saint just mentioned, are but little known aside from the traditions of the Roman Church, and from their presence on Italian coins. They are said to have been Arabians and brothers, and were skillful physicians of the fourth century. The Emperor Diocletian or one of his officers, threw them into the sea, but an angel saved them; fire would not burn them, nor would stones injure them, and finally they were beheaded. They were greatly revered in Florence.

Another saint who appears we believe only on a few Italian coins—especially those of Fuligno, Etruria, is St. Felicianus; tradition has little to say of him, beyond the fact that he was martyred at Milan in the persecution of the Christians by Diocletian; his relics were enshrined in that city, where he is said to have appeared in a vision to the great St. Ambrose, which seems to be the sole reason for his numismatic honors.



MCCLXIX

MCCLXVIII

MASONIC MEDALS.

St. Ambrose himself is figured on the gold *doppia* of Philip II, Duke of Milan (1556-98); he was one of the most eloquent of the Latin fathers, a fearless Bishop, even refusing the Emperor Theodosius an entrance to his cathedral until he had been absolved after public penance for his crimes. In contrast to this illustrious defender of the privileges of his order, whose fame has placed him among the chiefs of the Church, — above many indeed who have worn the triple tiara, — is St. Devotus, patron of the little Republic of Monaco, who figures on its brass and copper coins, and of whom we know little beyond his name.

DANDOLO COIN BEHIND ST. MARK'S MOSAIC, VENICE.

DURING the work of restoration of the Basilica of St. Mark's, Venice, an important discovery was made. In the cement which attached the mosaics in the Tribune of the Patriarch to the wall, a small copper coin, very ancient, called a "quartarolo" of the Doge Dandolo, was found, thus showing that at least part of the building of the Basilica took place in the glorious period of the Venetian Republic, between 1192 and 1205. It seems evident that the coin fell into the cement from the clothing of one of the workmen, and has remained there for seven centuries, as this is the first time that that mosaic has been removed since its original setting. The small coin, which in itself is very valuable because of its rarity, has been placed in the historical technical museum of the Basilica, where everything is gathered which may determine and illustrate the history of the building and the cathedral. — *London Chronicle*.

MASONIC MEDALS.

[Continued from Vol. XL, page 110.]

MCCLXXII. Obverse, A view of the Capitol at Washington; over the top of the cupola is the radiant All-seeing eye. Legend, above, MASONIC BOARD OF RELIEF and in exergue, curving to the edge, WASHINGTON, D. C. Reverse, The Washington monument within an elliptical cartouche, the upper part indented and pointed, the lower, also indented but circular. Legend in three concentric circular lines, each beginning to read on the left side of the cartouche, and divided at its top; in the outer circle, 6TH ANNUAL MEETING GEN'L MASONIC RELIEF ASSOC'N; in the second circle, UNITED STATES AND CANADA; in the third, SEP. 23. 25. 1891 White metal. Size 24.

MCCLXXIII. Obverse, On the field the square and compasses enclosing the letter G and surrounded by a circle of short rays, Legend, separated by a circle from the field, above, FRONTIER LODGE N^o 45 and below, completing the circle, ★ LA CROSSE, WISCONSIN ★ Reverse, On the field, two pillars surmounted by globes; between them is the forty-seventh problem of

Euclid, the large square in base; under it a mosaic pavement and above is the radiant All-seeing eye. Legend, separated from the field by a circle, CHARTERED JUNE 16 1853 above, and below, completing the circle, SEMI CENTENNIAL | JUNE 16. 1903 in two lines. Copper. Size 20 nearly.

MCCLXXIV. Obverse, On the field an equilateral triangle within which is a radiant triple tau; on each of the outer sides of the triangle are two Hebrew letters somewhat conventionally drawn, which perhaps may be read, beginning at the left and proceeding to the right, He, Jod, Caph, Lamed, Aleph, Beth.¹ Legend, separated by a circle from the field, GENERAL GRAND CHAPTER above and completing the circle, CINCINNATI OHIO 1900. Reverse, The arms of the "Ancient Masons," as often described; on an ornate shield a cross composed of four squares; in the first quarter, a lion rampant; in the second, an ox; etc.; no tinctures. Crest, the ark of the covenant; supporters, two cherubim; motto, on a ribbon scroll, HOLINESS TO THE LORD. Border raised. No legend. Bronze. Size 24.

W. T. R. M.

[To be continued.]

SIGNATURES OF ENGRAVERS ON GREEK COINS.

WE have mentioned in a previous number of the *Journal* the very exhaustive Catalogue of the engravers of ancient Greek coins, whose initials or signatures,—the latter sometimes in full, but more frequently abbreviated,—have been identified. This catalogue, carefully compiled by M. L. Forrer, alphabetically arranged, and copiously illustrated by photogravures from original pieces, has been printed in consecutive issues of the *Revue Belge de Numismatique*, and was brought to a close in the second number of the present volume, being followed by a list of twenty-eight abbreviations formerly considered by numismatists to be the signatures of engravers,—an interpretation which the latest critics reject. He also mentions a number of other letters or abbreviations which possibly may be signatures, but which he considers it impossible to prove beyond question to be such.

The excellent plan adopted by the compiler, who presents his readers with photographic examples of the work of most of the various engravers here assembled and the names of their owners, gives special value to his catalogue. It is extremely doubtful if a search through all the cabinets of our American collectors would reveal a single specimen of many of the coins he illustrates; and even the curators of the largest Museums in Europe might find it difficult if not impossible to show the entire series. But with Forrer in our hands we can compare the work of the various artists at their best, discern the characteristic style of each, and trace the influence of a master hand, like that of Euainetos, upon his followers, through a long period.

"It is fortunate," says M. Forrer, "that the signatures of some of the creators of the finest types of Greek coins admit of no doubt, and that we thus have revealed to us the names of artists, little known indeed to the general public, but who yet, by their *chefs d'œuvre* deserve our esteem and admiration quite as much as their contemporary sculptors or painters. These productions, because of their limited size, do not invite that attention which the ancient sculptures receive, but still they allure us with an irresistible attraction, a charm forever new,

¹ This I describe from a rubbing kindly sent me by Bro. Wm. Poillon; the letters being somewhat indistinct may not be correctly stated. They are similar to those on reverse of MCLV, which one informant has read, He, Jod, Koph, Samech, He, Tau; in the latter case they are perhaps meant for the initials of King Solomon, Hiram of Tyre, and Hiram the builder. This, however, is conjectural.

and they yield no less pleasure to the eye than satisfaction to the mind. One cannot fail to appreciate the fact that their designers were imbued with the same earnest sincerity, the same sense of beauty, and the same spirit of genuine art as that which inspired the works of the great masters of classic Greece. Here antique grace achieves its triumph. There is no straining after effect,—extreme simplicity is allied to extreme richness. ‘And this,’ as Lenormant has said, ‘is the peculiar characteristic of art which has achieved perfection—to give as much of grandeur to the smallest objects as to the largest, and to place upon the planchet of a coin only two or three centimeters in diameter as much beauty and power as in a colossal statue.’”

It is well known to advanced collectors that those who once undertake the study of the coins of ancient Greece speedily find it the most fascinating branch of numismatics, yielding a satisfaction vainly to be sought in the most complete collection of consecutive dates, or the multitudinous die varieties of our national coinage, to which so many devote their attention. Such will find the work of M. Forrer—no doubt to be given to the public at an early day in a separate volume—an indispensable handbook. Its author seems to us to have spoken the final word on a most important and interesting subject, and to deserve the thanks of every lover of the golden age of numismatic art.

M.

NOTES AND QUERIES.

A TWO-CENT BILL.

A resident of Brattleboro, Vt., has a small bill of the denomination of two cents, which was issued under the authority of the Common Council of the City of Hudson, N. Y., in 1815. The little bill is three inches long and two wide, and has a picture of a plowman tilling the soil with two lazy-looking steeds. The inscription reads, “The corporation of Hudson promises to pay bearer 2 cents.”

MEDALS OF DOGS.

IN many countries there is a special tax on dogs, and in some of them a special medal or plaque is used, partly struck, partly engraved, which is attached to the collar of the animal to show that the tax has been paid. A collector in Geneva, Switzerland, has for many years been making a collection of these tokens, and proposes to edit for the *Journal des Collectionneurs* Geneva, a numismatic catalogue of pieces relating to dogs. Those interested are requested to send to the editor of that publication rubbings or impressions of examples in their collections which in any way relate to the canine species, or any on which appears the figure of a dog.

EDITORIAL.

AWARD OF THE MEDAL OF THE ROYAL NUMISMATIC SOCIETY OF LONDON.

IN 1883 the London Numismatic Society, now the Royal Numismatic Society, inaugurated the custom of an annual award of a Medal of Honor to some eminent numismatist, in recognition of what that Society regarded as the most important contribution to the science of Numismatics during the previous year. The first to be honored was Charles Roach Smith, Esq., F. S. A.; the following year Dr. Aquila Smith, M. R. I. A., received it, whose name is well known to American collectors. Among later recipients we mention the names of Maj.-Gen. Cunningham perhaps the leading authority on Oriental coins, Sir John Evans for many years the President of the Society, Dr. Imhoof-Blumer, Reginald Stuart Poole, LL. D., Prof. Mommsen of Berlin, M. Ernest Babelon, Member of the Institute of France and Keeper of the Numismatic Cabinet of Paris, Frederic W. Madden the celebrated writer on Jewish coins, Arthur J.

Evans, F. R. S., Keeper of the Ashmolean Museum at Oxford University, Prof. Stanley Lane Poole, Litt. D., of the British Museum, and Dr. Von Sallet of Berlin, all of whom, with others similarly decorated by the same Society, have won imperishable laurels by their contributions to our knowledge of ancient coins. This year, we are gratified to learn, the prize has been awarded to Signor Francesco Gnechi, Vice-President of the Italian Numismatic Society, one of the editors of its magazine (*Rivista Italiana di Numismatica*), and a learned scholar who has written much on ancient Roman coins, to whom we desire to extend our sincere congratulations.

M.

THE NEW KEEPER OF COINS IN THE BRITISH MUSEUM.

THE retirement of Dr. Barclay V. Head from the position he has so long and ably filled as the Keeper of the Numismatic Cabinet of the British Museum, was deeply regretted by lovers of the science; the Directors have recently appointed Mr. Herbert A. Grueber, F. S. A., to succeed him. This is a most happy selection, and we are sure will be most acceptable to numismatists every where; it would be difficult indeed to find one better qualified for this important position, whether by a general knowledge of the subject or by familiarity with the treasures of the magnificent collection committed to his care. Mr. Grueber is well known as the author of many valuable papers on ancient coins, and as one of the compilers of "Medallic Illustrations of the History of Great Britain," which contains descriptions of many medals of special interest to American collectors.

M.

THEFT OF RARE AMERICAN PIECES.

THE collection of coins and medals in the Maryland Building, Druid Hill Park, Baltimore, which was considered one of the finest of its class in the country on public exhibition, being peculiarly rich in rare Colonial pieces and early American coins, was rifled on the 30th of July last, in broad daylight, and no trace of the thieves has been found. The theft was a bold one, in that the building is open on all sides, and the park constantly thronged with people. The glass lids of the cases were screwed off.

It is suspected that a part, at least, of the coins was brought to New York, because cautious inquiry has been made among professional numismatologists in that city as to the prices they would be willing to pay for coins of this description. The Baltimore authorities offer to reimburse buyers for all advances and to pay rewards for their return. A list of the stolen coins has been placed in the hands of a detective bureau, and the police have been notified to be on the lookout for the stolen pieces. The entire collection is valued at \$25,000, and the thieves seem to have taken pieces whose rarity would ordinarily find eager purchasers.

HOW PORTLAND, OREGON, GOT ITS NAME.

IN a recent number of the *Numismatist*, Mr. Farrand Zerbe gives an account of a historical incident, which will interest collectors in Boston and Portland, as well as those of the progressive city in Oregon which bears the name of the latter. It seems that the first two log cabins erected on the original site of the metropolis of Oregon were put up by A. L. Lovejoy, a native of Massachusetts, and F. W. Pettygrove, a native of Maine, in the winter of 1845. The former desired to call the place Boston, and the latter preferred the name of the chief city of his native State, Portland. As they were unable to agree, Pettygrove proposed that the question be decided by tossing a copper coin — "head or tail," and produced one struck in 1835. Lovejoy agreed, the coin was tossed three times, and Pettygrove's choice, "head," came up twice, and Portland was adopted as the name of the city.

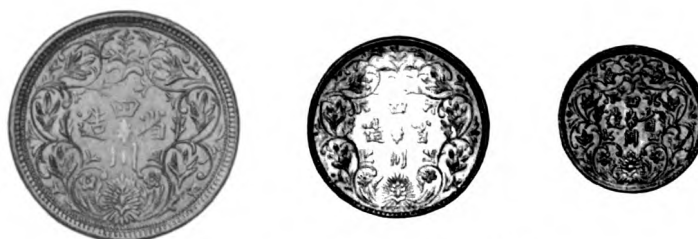
The original coin, Mr. Zerbe tells us, which the Oregon Historical Society hopes some day to add to its collection, is now in the possession of one of Mr. Pettygrove's descendants. A picture of the coin and its "tossers," with reference to the fact, adorned the back of one of the coupon passes issued for the Lewis and Clark Exposition.



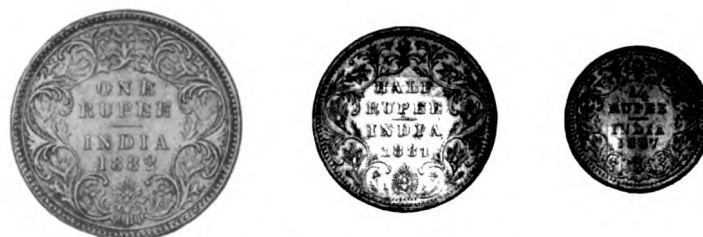
Obverses of the Chinese-Thibetan Rupees and their fractions.



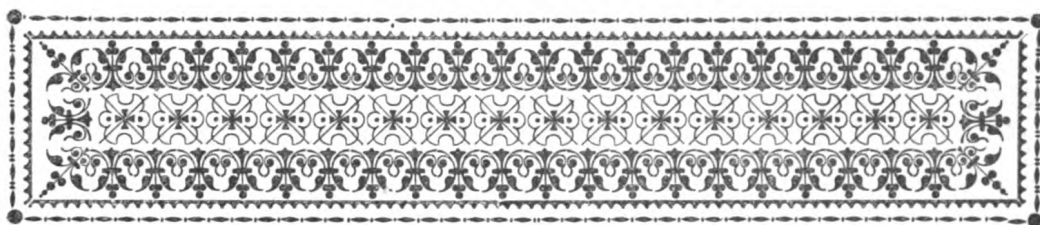
Obverses of the Anglo-Indian Coins, which served as patterns for the above.



Reverses of the Chinese-Thibetan Coins.



Reverses of the Anglo-Indian Coins.



AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
—Horatii, Sat. I, i. 66.

VOL. XLI.

BOSTON, OCTOBER, 1906.

No. 2.

SOME REMARKS ON A SERIES OF COINS ISSUED IN CHINA BASED ON THE BRITISH-INDIAN RUPEE.



UCH has appeared of late before the numismatic public concerning the various governmental issues of silver money by the different Chinese Provinces. This money is based on the Mexican peso, both in size and weight, and represents no actual unit of the Chinese system. The piece of dollar size is inscribed with its weight according to the Chinese standards, or 7 mace and 2 candareens; the half-dollar size has its respective weight stated upon it, and so on down through the different denominations. This mode of inscribing pieces may be all very well along the sea-coast, and where the Mexican peso has gained a hold; but China is a large country, and other monetary systems have crept in across its boundaries, and the standard of the old Spanish-American dollar is in conflict with accounts of the merchants in various parts of the Empire. It was to be expected that on the southern and eastern borders of China the British-Indian rupee should gain some recognition, if not a certain amount of supremacy. This is especially so in Thibet and in the adjacent Provinces, under the government of Chinese officials. In Thibet three tankas of the native money go to a rupee.

Mr. F. Strauch, in the *Berliner Münzblätter* for June, 1906, gives a very interesting account of an issue of Chinese rupees, from which the following

notes have, for the most part, been translated. The coins reproduced in our illustrations are from specimens in the writer's cabinet.

It appears that about three years ago the Governor of the Province of Sze Chuan, in the southern part of China, proposed to the officers of the Mint at Ching-tu, the capital city of his Province, an issue of silver coins, after the pattern of the rupees of India, which should be used for circulation in Thibet. The proposition was favorably received, and a coinage based on the model of the British-Indian rupee began in the year 1903. The pieces struck were of three denominations, corresponding in size and very nearly in weight with the Indian rupee, half-rupee and quarter-rupee of Victoria. The one-rupee pieces became very popular in that part of Sze Chuan Province which is inhabited by the Thibetans, and also in Thibet proper. The two smaller divisions of the rupees, however, were issued for a short time only, and rapidly disappeared from circulation, as for some reason they did not prove acceptable. Undoubtedly the two smaller pieces will be rare.

The object of the coinage of this Chinese rupee is a political one; it is to be sent in large quantities to Thibet, to replace the British-Indian rupee, but whether it will drive out that coinage remains to be seen. It is also intended to remind the Thibetans of their dependence on China. The portrait, however, is the most radical departure from the old-time customs, and is something entirely new in the annals of Chinese coinage. The most that has been attempted heretofore is the convulsionary dragon on the modern silver coins. I use the word *portrait*, however, with hesitation, as a glance at the three coins in the accompanying plate will show a great difference in facial characteristics. This discrepancy in the portraiture on the three pieces is due doubtless to the fact that the die-cutter was without a portrait or model of his Emperor.

Cuts of the three corresponding Indian coins have been included in the plate, in order that the close resemblance of the two classes of coins may be more readily seen. The obverses bear the bust of the Emperor of China in a similar position to that which the bust of Queen Victoria occupies on the rupees. The crown is modified somewhat, becoming a mandarin's hat, but bears the general lines of the Queen's crown. The garment of oriental fabric, with its embroidered ornamentation, is copied quite closely, and even the pearl necklace is faithfully reproduced. The whole design is followed throughout, except for the necessary modifications, with that characteristic fidelity to their patterns which distinguishes Chinese workmen. The name around the edge is, however, lacking; possibly, the engraver could think of no appropriate substitute, as a legend in Chinese characters could bear no similarity to its Indian prototype.

¹ The three Chinese pieces fall five grains short in weight when compared with the three corresponding Indian pieces. Possibly no fraud was intended, as the models the Chinese Mint officials had may have been slightly worn specimens.

The reverse dies of the Chinese pieces are cut in the same spirit as the obverses, and bear the same strong resemblance to their originals. The inscription in the field of course is different, the legend being purely Chinese, and reads *Sze Chuan seng tsao*; i. e., Minted in the Province of Sze Chuan. The lotus decoration is a fairly close copy of the Indian coin, especially the series with the motto VICTORIA EMPRESS.

The present Indian coinage of Edward VII varies in many respects from that of Victoria; the head is uncrowned, and the bust is truncated at the neck; the reverse also differs in many ways. On the whole, the type is less pleasing to Oriental minds than the crowned head of the late Queen. This has been suggested as one reason why the type of the Edward coins was not followed by the Chinese mint-masters. Another reason assigned for the selection made is the fact that the new Edward rupees have met with but a lukewarm reception in Thibet, the older or Queen type being quite popular there, and known as the "lama" rupee. But the real reason of the adoption of the Victoria type was undoubtedly because the Edward type was unknown in Sze Chuan at the time of minting the Chinese rupees, as his pieces were then just beginning to make their appearance.

Brookline, Mass., Sept. 10, 1906.

HOWLAND WOOD.

THE ARRHAË OR TOKENS OF SPOUSAGE.

A RECENT number of *The Messenger*¹ has an interesting article by Hubert Thurston, giving an excellent account of the wedding of Alfonso XIII of Spain and the Princess Ena of Battenburg. During the ceremony the King presented to his bride thirteen gold coins, "the tokens of spousage," following a quaint medieval custom, dating at least from the sixteenth century, but having its origin apparently in the distant past, for Mr. Thurston thinks it was based on a legal formality which can be traced to those primitive times when the bridegroom bought his wife from her parents for a payment made either in money or in kind. It will be seen from Mr. Thurston's exhaustive paper, from which the following is taken, that this peculiar wedding custom is not confined to Spain. Allusion to it is found in the ceremonial of the Roman and Anglican Churches in England and Ireland at the present day, when the groom says: "With this ring I thee wed, this gold and silver I thee give, with my body I thee worship, and with all my worldly goods I thee endow." After describing the marriage ceremony, Mr. Thurston continues:—

After the Cardinal Archbishop of Toledo had pronounced the Church's ratification of the contract, there followed the blessing of the rings and the bestowal of the *arrhae*. The Spanish rituals, or at any rate those of Toledo and Seville, are peculiar in having two wedding rings. These, together with thirteen coins (*denarios*), which in the case of the royal wedding at Madrid were gold pieces, are solemnly blessed by four prayers, two for the rings and

¹ August, 1906: Published at 27, 29, West street, New York.

two for the *arrhae*. After the rings have been exchanged, the bride holds out her hands together, palms upward, and the bridegroom lays his own upon them and then puts into them thirteen coins, with the words: "My bride, I give you these *arrhae* in token of our marriage, and with my body I honor you as the Holy Mother Church of Rome enjoins." To which she answers, "I accept them," depositing the coins straightway upon a plate. Then with one or two brief prayers this portion of the service, which in ordinary cases is supposed to have thus far been conducted in the church porch, is brought to a conclusion, and bride and bridegroom are conducted by the priest to the altar for the nuptial Mass which follows.

This gift to the bride of some sort of token of spousage, the "gold and silver" prescribed by the old Salisbury Use, and by the existing ritual of the Roman Church in England and Ireland, was seemingly almost general throughout Europe during the Middle Ages. It has left but few traces in Germany, but in France, England and Spain the custom still survives, and the blessing of the *arrhae*, or "earnest money," which the word means, is nearly always closely associated with the blessing of the ring. The practice of giving exactly thirteen pieces is rare, and though once common in France, has for some centuries past been gradually dying out. But the *treizain*, as it is often called, has by no means fallen entirely into desuetude as yet in parts of Languedoc, Poitou, the Limousin and the Southwest generally, while it is also known here and there in the Ardennes and in Provence. It is definitely mentioned in many printed French rituals. The ceremony with which it was presented seems, however, to have varied considerably in different localities, though always intimately associated with giving the ring.

At Rheims we find traces of it as early as the tenth century. At a later date it was there the custom for the priest who officiated to keep ten of the coins as his fee, and to leave only three for the bridegroom to present to his bride. In the fourteenth century, after giving the ring, the bridegroom took the three marriage pieces which remained on the plate after the priest had subtracted his ten, and placed them in the hands of his bride, saying only, "With my goods I thee endow." In other parts of France it was the custom for the priest to retain only one of the coins, representing the *treizieme* (thirteenth), or the "devil's portion," as it was sometimes called. It was thought safer to leave this thirteenth coin in the hands of the priest, for fear the devil might come and claim it from the newly-married couple. On the other hand, it was also the custom, as throughout Spain, that all the thirteen pieces should be given to and retained by the bride. At Aix, in Provence, at the close of the fifteenth century, we hear of an extremely interesting

¹ See the *Mémoires de la Académie d'Aix*, xvii: p. 276 (1898). In this article M. l'Abbé Martot says, in his text, "*Treize* (thirteen) *sous tournois*," but the Latin which he prints in a foot-note runs, "*Cui concido in sponsalicio decem solidos turon.*" (To whom I give in espousal *ten* solidi of Tours.) This may be a misprint, or it may be that three were deducted as church dues.

adjunct, which was blessed together with the ring and the *arrhae*. This was a folded paper or parchment, in which the gift of "thirteen *sous tournois*" is expressly mentioned as a wedding present.

There was another curious custom observed, at least in some parts of England before the Reformation, connected with this gift. The York Manual directs that the bride, after the delivery of the ring and *arrhae*, is to fall at her husband's feet; and one Sarum manuscript further enjoined that she should kiss his right foot. The idea seems to have been that the bride should do homage to her husband for the gifts — often extensive property in lands — with which he has dowered her. Of this there is now no trace in the Spanish rituals, and even in England it must have been very rare, for of all the numerous service books of the Salisbury Use, which was the rite by far the most widely followed, only one mentions it. Still the custom seems to have been known in France, and it was formerly familiar in the Russian Church. . . .

In France the "tokens of spousage" are often kept in sets in a suitably decorated leather case, and are thus handed down as heirlooms from generation to generation. Very often *treizains* of this sort consist of pieces specially struck for the purpose in bronze, silver or gold, bearing appropriate devices and legends. Indeed, the National Mint of Paris still possesses a number of dies which have been cut for this express purpose, and in the official catalogue these have been enumerated, and the cost of getting coins struck therefrom is set out in a regular commercial tariff. Sometimes the *treizains* handed down in families consist of ancient coins no longer current, and these, when the material is silver, are often found thickly gilded, for a more imposing effect. Thus M. Poey d'Avant speaks of a set of thirteen "hardis" of Edward the Black Prince in his collection, which had been gilded and fitted in a case, the workmanship of the latter pointing to a date a century or more later than the coins themselves. Occasionally such *treizains* are mounted as bracelets or necklaces, and worn as ornaments by the ladies to whom they belong. The devices of the coins, or more accurately jetons, which have been struck for the purpose of serving as *deniers pour épouser*, vary considerably. Often this very phrase — DENIER POUR ÉPOUSER OR DENIER TOURNOIS POUR ÉPOUSER — is found on the reverse. Sometimes we have two clasped hands supporting two hearts, with the legend LA FOY UNIT NOS DEUX COEURS (Faith unites our two hearts.) Sometimes again we have two enflamed hearts knit together and bearing the motto UNIS POUR TOUSJOURS (United for ever.) Another typical specimen exhibits lilies and a cross encircled by the words QUOD DEUS CONJUNXIT HOMO NON SEPARET (What God has joined together let no man put asunder.) A somewhat famous medal or jeton of this kind is one apparently struck on the occasion of the marriage of Francis II and Mary, Queen of Scots. It bears on the reverse the words

IAM NON SUNT DUO SED UNA CARO (Now they are not twain but one flesh), with the date 1559. Whether this was actually intended to serve as a *treizain* for the marriage ceremony does not appear, but though that took place in the early months of 1558, this suggestion is not impossible, for the date may have been added later. On the other hand, many such coins simply bear the head of the reigning sovereign, and on the reverse the words DENIER TOURNOIS.

Further, it has been affirmed by numismatists of authority that certain remarkable gold pieces, more particularly some of the later Carolingian period, imitating an earlier type, with the legend MUNUS DIVINUM (The gift of heaven), and the effigy and name of Louis le Debonnaire, son of Charlemagne, are really marriage pieces, or at any rate were struck to serve some analogous religious purpose.¹ We know that it was the rule for the Kings of France at their coronation to offer thirteen gold pieces; and we know also that in the thirteenth and fourteenth centuries, not only kings but other great personages, when assisting at Mass, were accustomed to offer some exceptional coin, different from those in common circulation, which were redeemed each day for a fixed sum, and served the same purpose on the morrow. How far back this custom extends it is not easy to decide with confidence; but when numismatists find occasional gold pieces imitating the types of Charlemagne and Louis, but evidently from their execution posterior to that date and belonging to the tenth and eleventh centuries,—a period when nothing but silver was coined,—it is natural to draw the inference that these gold pieces are rather to be looked upon as medals than coins; or, in other words, that the purpose of their production was not to serve as currency, but to be used as religious offerings, or as marriage pieces given by the husband to his bride. M. Fillon (*loc. cit.*), p. 139, gives an example of one of these *pièces de plaisir* in rather pale gold, which bears the inscription DM N LVDOVVICVS IMP AVG (*i. e.*, *Dominos noster Ludovicus, Imp. Aug.*) and on the reverse, MVNV\$ DIVINVM (*i. e.*, *Munus divinum*).²

It is not easy to quote any early example in England of a definite giving of *arrhae* in the shape of coin during the marriage ceremony, though the *wed* (or pledge), which was an essential part of the Anglo-Saxon nuptials and from which our word wedding is itself derived, probably took the form of money. But the English metrical romance of Havelock the Dane—a story written in English about the year 1300, and undoubtedly founded on materials of a much older date—preserves a very interesting example of the giving of the *arrhae*. In the account of the wedding of Havelock and

¹ See B. Fillon, *Lettres à M. C. Dugast-Matifeux sur quelques Monnaies françaises inédites*, pp. 137-142, and Poey d'Avant, *Description des Monnaies seigneuriales*, pp. 437-446.

² There is a similar gold coin bearing the name of Wigmund, Archbishop of York, with MVNV\$ DIVINVM

on the reverse. It has two holes carefully drilled in it, apparently for use as an ornament of the dress. See Kenyon, *Gold Coins of England*, p. 12. The medieval gothic forms of the letters on these pieces are not readily shown by modern type. We give them as nearly as may be.

his bride, we are told that when the two had plighted themselves to one another,

“Ther weren penies thicke told,
Mickel plente upon the bok,
He ys here yaf and she ys tok.
He weren spused fayre and wel,
The messe he dede and everridel
That fel to spusing.”¹

And here we are led to inquire what is the origin of this giving money to the bride, and how the number of thirteen coins has been arrived at. The answers to these two queries are closely connected. As this usage prevails above all in France and Spain, we can hardly be wrong in connecting it with a practice variously described as a “custom of the Franks,” and as a custom according to the Salic law. When King Clovis, about the year 492, sought St. Clotilde in marriage, we are told in the ancient chronicle “Fredegarius,” that the king sent envoys to espouse her by proxy, “who offered a *sou* and a *denier* (*solidum et denarium*) according to the custom of the Franks.” Again, among the collections of legal formulae used by the Franks as far back as the eighth century or earlier, we repeatedly meet the phrase *solido et denario spousare*—to betroth by a *sou* and a *denier*. The *sou* or *sol* (*solidus*), we must remember, was in those days a gold piece, by no means the equivalent of the modern French sou, and the *denier* was in an ordinary way a silver piece, of which many were required to make up the value of the sou. We thus have a sufficiently exact parallel to the “gold and silver” given to the bride in the old Salisbury ritual. It was the payment of these two coins to the parents of the bride, or to the guardians who enjoyed the *mundium*, which gave to the betrothal its legal validity. Authorities differ as to whether this method of betrothal is to be regarded as a primitive Teutonic institution, or whether the German tribes borrowed it from the Romans with whom they came in contact. The close association of the Roman *arrhae* or earnest money (a deposit which became forfeit if the contract was not fulfilled) with the betrothal ring—which was itself only another form of *arrhae*—might seem to favor the second of these opinions, but the matter is by no means so plain as would appear at first sight. In either case the betrothal by *sou* and *denier* must undoubtedly be traced back to those primitive times when the bridegroom bought his wife from her parents by money or in kind. When the various Teutonic peoples received the gospel, these native institutions of theirs were not swept away. For the most part they continued as before, but the customs were Christianized, and hence we find that not only was the secular contract of the marriage sanctified by the subsequent offering of the

¹ Lines 1172–1177. “There were pennies in great abundance counted out upon the book. He gave them to her and she took them. They were wedded fair and well; the Mass they did, and every part that belonged to wedding.”

Holy Sacrifice of the Mass, and by the nuptial benediction imparted during it, but as time went on, the *arrhae* and the ring themselves came to be blessed, and the ceremonial of which they formed part was carried out under the immediate direction of the Church.

Finally the Frankish betrothal by *sou* and *denier* seems to offer the simplest explanation of the practice of the *treizain*. In Merovingian times the gold *solidus* or *sou* was accounted the equivalent of forty *deniers*. But we know from definite records that in the days of Charlemagne a different system of coinage was adopted, according to which the *sou* was made the equivalent of twelve *deniers*. Shortly after this followed a period when practically no gold was coined at all. I conjecture, then, that the old payment of a *sou* and a *denier*, at this time almost always in practice, took the form of the payment of its equivalent in value, thirteen *deniers*. Such a custom, if once started, would be sure to justify itself by some religious analogy. Hence, when we find in the later Middle Ages frequent bequests in wills for the support of thirteen poor men "in honor of Christ and His Apostles," I am inclined to think that the symbolism is only *ex post facto*, and that the number thirteen had come to be regarded as a sort of sacred number; people forgot the *sou* and *denier* of early days, and out of an instinct of faith adopted the first religious explanation which came readily to hand.

The editors of *The Messenger* are entitled to the thanks of numismatists for giving us Mr. Thurston's admirable discussion of the origin of an ancient and interesting custom. It shows very clearly how often numismatic research sheds light on the meaning of some historic incident, for which there seems no apparent reason. The gifts of the *arrhae* and the ring appear to be the only symbolic ceremonies remaining from the primitive wedding customs as they existed long before the adoption of the marriage rite as a sacrament by the Roman Church, which have been retained by its clergy. Whether the gift of the ring is to be considered a part of the *arrhae* in another form, as Mr. Thurston suggests, is not so clear. It was doubtless closely connected with the gift of the coins in medieval days, as he shows; but the wedding ring was widely in use among Jews and Gentiles long before the dawn of Christianity, and it would seem also, long before the art of coinage was invented.

MOTTOES ON COINS.

It is somewhat singular to find how universal is the custom of placing mottoes on coins, which may be traced to a very early period. It even extends to the Chinese Empire, where it very likely antedates the custom in the Western nations. At one time it was the fashion to inscribe texts from the Vulgate on coins; classical quotations often appear on medals; some of our issues, like the Fugios, and many Swedish coins, have used popular sayings or proverbs. The latter seem to commend themselves to Chinese taste. A coin of the Wu Tsung reign has for a motto, "Prefer true virtue." Another has, "Prevailing prosperity, heavy money." Hwang's coins all have odd mottoes. Some of them are, "Use for good alone"; "Remember the poor"; "The wise hoard not."

G. D.



MEDALS OF JOHN LAW.

JOHN LAW AND HIS MEDALS.

By BENJAMIN BETTS.

[Continued from Vol. XLI, page 12.]

XV.

Obv. Same exactly as No. XIV.*Rev.* Same also, except the first two lines of the inscription, which are somewhat different and read thus: PODEGRA | VAN DE KONINGLIJKE Silver; size 32.

I give this on the authority of the late David Walter, Esq., who quoted it from DeVries' Auction Catalogue, No. 1536, Amsterdam. Podgegra may possibly be a typographic error, and as ij is frequently used for r by Dutch printers, the differences on the reverses of XIV and XV may be apparent rather than actual.

XVI.

Obv. Same as Nos. XIV and XV.

Rev. Above, ANNO QVO AVTOREM EXERCEBAT and below, CERTE PODAGRA [In which year (1720) the gout certainly exercised (or worried) the author.] The date is expressed by the chronogram. In the field, an inscription in eleven lines: AVLA | SVVM SERVAT | NOCTESQ · DIESQ · | TENOREM, | POTARE INVITI | COGIMVR ABSQ · SITI; | MORIBVS ET PODAGRA. SI | SIC VENIEMVS AD ASTRA, | FRVSTRA SE CRVCIAVT, | SOBRIETATE | PII! [The Court continues the even tenor of its course by night and day (*i. e.*, all the time); unwilling to do so, we are yet compelled, by thirst, by the customs of the times and by the gout to drink; if in this way we get to heaven, in vain do the pious torment themselves by their sobriety.] Silver; size 33. Collection of Daniel Parish, Jr.

XVII.

Obv. Bust of Law facing slightly toward the right, with flowing wig; on the truncation of the shoulder, to right, IEAN LAW (John Law), and on that to left, ERGO; below the bust, in two curved lines, HIC NIHIL | EXPECTES. [Therefore you will expect nothing here.] Legend, commencing at the bottom (outer line), MELAC REDIVIVVS SINE IGNE ET LIGNO GRASSANS, (inner line) IN CRVMENAS EVROPAE CASSAS ET TOTA EXENTERANDAS. [Melac revived, marching, without fire or wood, upon the purses of Europe, emptying and turning them inside out.] The date expressed in chronogram of the outer line of the legend is 1720, that of the inner is 1721.¹

Rev. Legend, above: IN ACTIIS MISSISSIPPEIS ET BILLETIS; below, CAETERA TEXTVS HABET. [In Mississippi shares and bills; the (spider's) web has all

¹ The words on and below the truncation must be read *after* the legend, to get its full significance; — John Law, another Melac, has pillaged Europe; therefore you (the reader) need expect nothing here.

the rest.] In the field, the inscription in eleven lines: GALLI | NARRARVNT | ET NOS | NARRAVIMVS OMNES | ANGLVS ET HOLLANDVS | FRANCFVRT NORIBERGAQ | ET HAMBVRG | AVGSPVRG ET SVA QVI | VOLVERVNT | DAMNA | SILERI. [The French have told, and we all have told (the story); the Englishman and the Dutchman, and (the people of) Frankfort, Nuremberg, Hamburg and Augsburg, and those who have thought over their losses, are advised to be silent.¹] Silver and tin; size 45. My own collection.

Melac was one of the leaders of the robber hordes of France, who in the winter of 1688–89 plundered and ravaged many of the cities of Germany. “While the forces of the Emperor Leopold I were engaged in defending the Empire from the assaults of the Turks in the East, Louis XIV, ‘the king who always boasted that he made honor the law of his life,’ availed himself of the opportunity to take possession of Strasburg. In 1688 he issued another declaration of war against the Empire, and even before it was publicly proclaimed, his troops, under Melac and Montclair, invaded the Netherlands and the western portion of the Empire, laid waste the fields, plundered and murdered the defenceless inhabitants, set villages, castles and churches on fire, destroyed the works of art, and broke open the tombs and scattered the bones on all sides. Speyer, with most of its funereal monuments, was destroyed; and Worms, Oppenheim, Mannheim, Ladenburg and Heidelberg were nearly ruined through the connivance of the cruel and barbarous Minister Louvois, whom all men hated.” See “History of the German Emperors,” p. 383.

XVIII.

Obv. From the same die as the last.

Rev. Legend: LAVS TIBI ET IMPOSTOR CORVOS ELVDIS HIANTE [Praise to you Law, impostor that you are; you have escaped the open mouths of the ravens.] The date 1720 is expressed in chronogram. In the field, the inscription in eighteen lines: ITA | ACTVM EST | CVM IIS QVI | AVGENDÆ (AE in monogram) PECVNIA CAUSA | ACTIORVM NOMINE | CHARTAS CAPTABANT PECVNIATAS | LITTERATA CHARTÆ (AE in monogram) OSORES | INGNOSÆ (IN and AE in monogram) PECVNIAE (AE in monogram) CONTEMPTOR. | PRO AVCTO TANDEM ACTVS CENSVM. | CREDITORVM CENSVRAM | PRO PECVNIA CHARTAS | PRO LAQVEARIB. LAQVEOS HABENT | ET DVM PAVLVM NON | SED SAVLVM AVDIVNT | IVDAM SEQVNTVR | ET CVM HOC FIVNT | LITTERA | LONGA.² [So it is all over with those who, for the sake of increasing their wealth, sought after moneyed papers, under the name of shares. Now they are haters of the lettered paper. Despisers of honest money, at last, instead of increased wealth, they have the censure of their creditors; instead of good money, they have only paper; instead of fretted ceilings, they have halters; and while listening not to Paul (as they suppose)

¹ On this reverse the designer intended that the legend should be read after the inscription, — so that the meaning seems to be, “those who have thought over their losses in stocks and bonds, are advised to be silent”; as to the rest of their property, the web (woven by Law) had it. The people had been caught

like flies, and there was nothing left for them to worry about.

² LITTERATA seems to be an error for LITTERATÆ, CONTEMPTOR for CONTEMPTORES, and SEQVNTVR should be SEQVNTVR. Similar errors occur on many of these pieces.

but to Saul, they are following Judas, and with him they will become a long letter, *i. e.*, the letter I.¹]

Tin ; size 45. My own collection.

I was for a long time sorely puzzled as to the meaning of Law's fortunate escape from the ravens, mentioned on this medal. The central design in plate No. 20 of "Het Groote Tafereel der Dwaasheid," seems to solve the riddle. It apparently refers to an attack of insanity with which Law was threatened in March, 1720, as shown by the following extract from a letter of Lord Stair (the English Ambassador), dated on the 12th of that month, as quoted by Wood in his "Life of John Law of Lauriston," in a foot-note, pp. 113-114: "Law's head is so heated that he does not sleep at night, and has formal fits of frenzy. He gets out of bed almost every night, and runs stark, staring mad about the room, making a terrible noise, sometimes singing and dancing ; at other times swearing, shouting and stamping, quite out of himself." There is more to the same purpose, but this is sufficient.

The design alluded to is as follows: In the centre a windmill, upon which is the date 1720. In front of the mill, Law sits facing, on his head a fool's cap and bells ; in front of him is a small table on which is a basin of water, from which he is industriously engaged in blowing bubbles. A raven is perched upon his head and is pecking at his brains. To the left is standing a sobbing woman (presumably his wife), and near her, three children ; at the right a small flag with five lines of script, in Dutch ; and in the foreground, to the right, a headless chicken. Below the table in front are two script lines of verse, in Dutch: "'k was togtig als een Actie katen | Nach bubbel ik met wind en water." [I was windy as a stock he-cat, yet I bubble with wind and water.] Other lines of Dutch express Law's grief for his wretched wife ; the children bewail their father's foolishness, and are sorrowful as orphans, and the headless chicken is evidently bereft of brains. It will be remembered that two cocks are part of Law's arms, and this brainless one may be taken to mean that he was at least *half crazy*.

XIX.

Obv. A farmer ploughing, facing to the left,—two horses to the plough ; in his right hand is a whip upraised ; clouds are floating in the sky. Legend, outer line: BEATVM DIC SINE ACTIIS PATERNA RVRA ; inner line, QVI AGITAT [Call him happy who, without shares, tills his paternal fields.] The date, expressed in chronogram, is 1721. In exergue, in five lines: POST NVBILA PHOEBVS | DVM ABIIT LAW A PARIS | IN SOLSTITIO LVNAE | D · XIX · DECBR | XX · [After the clouds (followed) sunshine, when Law left Paris at the solstice of the moon, the 19th of December (17)20.²]

¹ The letter I is emblematic of the body of Judas, who hanged himself.

² The motto POST NVBILA PHOEBVS appears on the bills for \$55 issued by authority of the Continental Congress, under date of January 14, 1779 (as does SUSTINE VEL ABSTINE, already mentioned under XIV, on those for \$5.00). The vignette which accompanied it, shows the radiant sun at the right, shedding his beams on a landscape below, while thick clouds roll away to the left. The double meaning of the legends,

etc., on this medal can hardly be expressed in English except at great length. The reference to the 6th verse of 1 Timothy vi—"Godliness with contentment is great gain"—no doubt applies to the contented condition of the farmer who cultivates his paternal acres without indulging in the whirl of speculation. See Horace, Epodes, Ode II, from which the obverse legend is adapted. This is not the only instance where the philosophy of Horace is quoted on these pieces. The legend of I is a part of line 37, Ode VIII, Book IV.

Rev. In the field, an inscription in eleven lines: SPES | MALA | DAT
LAQVEOS | AVCTIS | PRO | REBVS | AVARO | I · TIM · VI · | V · 6 · incl · 12 · | 17 · 18 ·
19 · | C · W · [An evil hope gives to the avaricious man a halter instead of
increased riches. 1 Timothy, Chapter vi, verse 6, including 12, 17, 18, 19.
C(hristian) (W)ermuth.] The date, expressed in chronogram, is 1721.
Silver; size 32. Alexi, VI.

According to Wood, Law left Paris on the 10th of December, not on the 19th, as appears on the medal. Neither Thiers nor Mackay give the date; the former, however, says that "he arrived at Brussels in the morning of the 22nd of December, 1720, passing under the name of M. Du Jardin." In reference to this Wood says: "Mr. Law quitted Paris, so late his happy seat and the theatre of his glory, but now the scene of his disgrace, on the 10th of December, 1720, retiring to Guermande, a fine house belonging to him, six leagues from that capital."

XX.

Obv. In the field, a staff erect, supporting a banner on which in four lines are the words AB | ACTIS | AD | FACTA [From documents to deeds.]
Legend: REDDENDA EX ACTIS LAVS LAVSO [Praise should be rendered to Law according to his works. ACTIS has here a double meaning—conduct, and shares.] The chronogram gives the date 1721. In exergue, in five lines: ROMAM CVM PETERET IA | NVARIO M · MISSIONIS | AMERICANAE AVTOR | ACTOR
ET | FACTOR. [In the month of January, 1721, when the author, promoter and establisher of the great American Mission went to Rome.] A circle of voided dots surrounds all.

Rev. In the field, an inscription in ten lines: • | SPARSVS | IN ORBEM | VT
REDEAT NVMMVS, | PROVIDVS ILLE FACIT: | AVREVS ATQVE ARGENTEVS | ET LVDO-
VICVS ET INDOS | CHRISTIANOS | FACIAT, | SEDVLVS | EFFICIET | • A somewhat free translation of these satirical lines is required to explain their meaning. It will be noticed that SPARSVS has no subject expressed, and thus may be taken to imply that *something*, we know not what—valueless stock—is "scattered;" and further, the schemes of "that fellow" (ILLE, *i. e.* Law) are contrasted with the singular plan of King Louis (LUDOVICUS) to turn Indians into Christians; perhaps, therefore, we may read the inscription as follows: "Worthless stuff is scattered through the world that it may return as gold and silver money; that fellow (Law) is doing this; and Louis may even make Christians out of Indians: let him earnestly accomplish this design." In other words, Law's folly is only surpassed by that of the King; both schemes are alike hopeless. The whole inscription is within a border of dots, as on the obverse. Tin; size 35. My own collection.

No authority that I have been able to examine makes any allusion to Law's journey to Rome in January, 1721. On the contrary, Wood says he left Brussels on the evening of December 24, 1720, and that "he came to Venice early in January, 1721, still passing under the name of M. du Jardin, and that he continued in that city two

months;" also that "he left Venice on the 15th of March for Ferrara, on his way to Rome; but receiving intelligence that some of his creditors had assigned their debts to a Roman citizen, who had concerted measures to have him arrested immediately on his arrival, he judged it advisable to return to Venice."

The French were always most zealous in their endeavors to Christianize the Indians in their American colonies. In many cases, however, their most earnest efforts were comparatively barren of results; notably so in Law's administration in the Mississippi region, the character of the immigrants being such as to render abortive any religious instruction of the natives. The power of the courts in France was invoked, apparently with success, to secure numbers for Louisiana without regard to character; vagrants and convicts, considered dangerous for French society, were thought suitable for colonists. In short, one authority characterizes them as "the scum of Europe, which France had as it were vomited forth into the New World at the time of Law's System." Totally unfit for citizens, and utterly worthless as soldiers, it is no wonder, as another writer puts it, that "the inhabitants trembled at the sight of this licentious soldiery."

XXI.

Obv. A man in cocked hat and court dress stands facing toward the left; he holds in his right hand a magnifying glass, marked 100, through which he is looking at a quantity of bills or shares of different denominations (1000, 200, 100); his left hand, extended behind him, is pointing towards an open chest full of coined money. Legend, in three curved lines above: VERGRÖßRVNGS GLAS THVTS HIER VND AN SO VIELEN ENDEN | DAS SICH DIE KLVG-STEN AVCH DIE GELDSVCHT LASSEN | BLEN DEN. A rhyming couplet.¹ [The magnifying glass serves here so many ends, that even the knowing ones allow themselves to be blinded by the lust of money.] In exergue, DER ACTIEN BETRVG | VND LIST [The shares are a trick and a fraud.]

Rev. On the bank of a stream is a dead tree with two branches; from one of these, at the right, a man has hanged himself after taking off his hat and sword, which lie upon the ground; another man, with a cane in his right hand, is running away toward the right; a third, giving a significant gesture with his right hand, and holding a cane in his left, is regarding the disappearing body of a fourth, who has just cast himself headforemost into the water. As if to emphasize the insecurity of the shares, the tree is not rooted to the ground, but is suspended in the air. Legend, in two curved lines above: DAS SPIEL IST NVN ENDECKT DAS BLAT HAT SICH GEWEND · V · SO MACHT | DER BETRVG EIN SCHRECKENVOLLES END. Another rhyming couplet. [The play is now found out, the leaf is turned, and the swindle comes to a terrible end.] In exergue, in three lines: DER GANZEN WELT EIN | DENKMAL IST · | 1720. [The whole world is a monument (*i. e.*, to the folly of the time) 1720.] Silver and copper; size 40. Alexi, VIII.

¹ C. W. Betts, in "American Colonial Medals," No. 128, following Alexi VIII, erroneously has THOREN for KLVGSTEN. One of these, in silver, called "extremely rare," was illustrated in the Judice dos Santos collection, Lot 5915, sold in Amsterdam, September, 1906.

XXII.

Obv. A man, cloaked, walking towards the right and blowing a bellows, from the nozzle of which is discharged a quantity of shares or bills, while from his mouth issues the words WER KAVFT ACTIEN [Who buys shares?] Legend: WER SICH DVRCH DIESEN WIND DEN GELDGEITZ LAESSET FVHREN [He who (deceived) by this wind allows himself to be led by covetousness] In exergue: SEY KLVG·V·WIZIG IN | VERKEHREN [Be wise and keen-witted in traffic.]¹

Rev. A dog on a bridge crossing a stream and carrying in his mouth a piece of meat, seeing the reflection in the water, snaps at the imaginary piece, and in so doing loses that which he had; the whole is an illustration of Aesop's well-known fable. Legend, continued from the obverse: DER KAN VERWIRRVNGS VOLL | SEIN HAAB·V·GVTH VERLIEREN [that man will be full of trouble and lose his possessions and goods.] In exergue: SOLL DICH ESOP HVND | NICHT LEHREN· | 1720· [Shall not Aesop's dog teach thee?] Silver and copper; size 35. Alexi, VII.

XXIII.

Obv. A half-naked man sitting, and smoking (paper) money instead of tobacco; his evacuation is (coined) money, which, having wings, is flying away. Legend: BEETER IN DE WYDE WERELT ALS IN DE NAUE BUIK OF KIST [Better in the wide world than in a narrow belly, or chest.] Above, NUMMUS VEL LOQUITVR [Money where (?) he is talking]; below, NOVIT BREEKT YSEN à 2 PRO CENT [Want (or necessity) breaks iron at two per cent.]

Rev. Legend: AVT DESERVNT NOS AVT DESERIMVS ILLOS [We must leave them or be left, *i. e.*, in the lurch.] In the field, in four lines: DIS | TING | VEND | VM [A distinction must be made.] Silver; no size given. Alexi, XVI. Adam, Numoph. Mansbg., p. 967.

¹ Alexi's description of this obverse in his text is not exact, and does not agree with his illustration, for he omits the first *e* in LAESSET (using instead the umlaut *ä*) and adds the umlaut in FVHREN, neither appearing on the medal. In exergue he has SEI as the first word, for SEY; on the pieces this letter is sometimes weak or imperfectly struck and easily taken for an *i*. Betts, Am. Hist. Medals, No. 118, followed Alexi, but the example in the cabinet of the American Numismatic and Archaeological Society, which is in very fine condition, as well as that in the British Museum (see Medallion Illustrations, George I, 58), show that SEY is correct. Alexi's description and Betts, as cited, also erroneously have WITZIG for WIZIG. The obverse and reverse legends together make a metrical rhyming couplet, as on several other pieces of the series.

² Alexi gives no intimation of any chronogram in the legends on this medal, and has NOVIT for NOOIT (see

remarks on this word under No. XXIV), no doubt an error in transcription. I suspect also that for VEL we should probably read VBI, as on XXIV; if the die was imperfect, or his description made from a piece somewhat worn on the bows of the letter *v* (VBI) it might easily be read VEL; the former word would give a meaning to the phrase, while with the latter it would mean nothing. The figure 2 in the description is, I think, quite probably an error, typographic or in transcription, for 22, as given on the next piece; two per cent. at that period being an absurdly low rate to compare with the "necessity which breaks iron." In view of these various discrepancies between this obverse, as described by Alexi, and that of XXIV, the existence and ownership of which is certainly known, and the fact that he does not mention the size, it seems evident that Alexi had not seen XXIII, but described it from imperfect information, and that the obverse dies of XXIII and XXIV are probably identical.

XXIV.

Obv. Similar to obverse of No. XXIII. "Legend: BEETER IN DE WYDE WERE LT; ALS IN DE NAUE BUYK of KIST [Better in the wide world, than in the narrow stomach or chest.] Above: NVMMVS VBI LOQVITVR [Money where he speaks.] In exergue: NOOIT BREEKT YSER · 22 PRO CENT [Necessity breaks iron (*i. e.*, knows no law); 22 per cent.] The chronogrammatic date in the legend and exergue combined is 1714, about which time Law began his operations.

"*Rev.* KO MT SEHT DAS FRANTZ VOLCK AN! HERR LAVV THVT GROSSE THATEN! [Come, behold the people of France. Mr. Law doeth great things.] Inscription: EN MAGNAS DAT OPES CELEBER LAVV FOENORE QVESTVS. [Behold, the renowned Law, by usury of gain, gives great wealth.] The dates in the legend and inscription are chronogrammatic, and each make 1720.

"Silver; size 20. Med. Ill., Geo. I, 57.

"The descriptions and translations are from Med. Ill. Alexi gives this obverse combined with another reverse (see 127). Med. Ill. has NOOIT where Alexi gives NOVIT. If the latter is correct, as seems probable, the date would be 1719, nearer Law's period of speculation. — Eds." [*of Betts, Am. Col. Hist.*]

This medal was unknown to me until the above description appeared in "American Colonial History, Illustrated by Contemporary Medals," p. 67, which, with its accompanying note, I have copied *verbatim* above. It will be noticed that the reverse is precisely the same as the reverse of my No. III. It is singular that the accomplished editors of "Medallic Illustrations," who, no doubt correctly, have NooIT (not NOVIT, as in Alexi and "American Colonial History, etc.," as quoted in the text), should have overlooked the significance of N and read the date 1714, which has no meaning in this connection, instead of 1720, which we have by taking N as a monogram IN for IV, thus obtaining the true date, 1720, as on the reverse. The editors of the latter work, who had not seen the medal, observed the discrepancy, and suggested that instead of o the v, given by Alexi, should be a capital (*i. e.*, NOVIT, not NOOIT), thus approximating the date more nearly. But this does not give the desired result, and it seems clear that the engraver, finding that the letters in the words in the exergue would not supply the Roman numerals for the required date, 1720, resorted to an artifice to complete it. The piece is very rare.

XXV.

Obv. In the field, an empty hat, wig and coat, in position, seen from behind; on the waist (or belt) of the coat, MDCCI Legend, BANQVERODT ift A LA MODE • [Bankruptcy is all the fashion.] In the field, to left, reading upward, VISIBILIS. [Visible], and to right, reading downward, INVISIBILIS. [Invisible, or "Now you see it and now you don't."]

Rev. A man lying face downward upon the ground, his head toward the left; in his right hand is grasped the caduceus of Mercury, the god of mer-

chants; and in his left, a package on which is the word WEXEL [Note or draft.] Legend, CREDIT iſt mauße-todt [Credit is as dead as a mouse.¹] Silver, copper and lead; size 27. My own collection.²

XXVI.

Obv. Same exactly as that of No. XXV; apparently from the same die.

Rev. Same as the last also, except that the package in the man's hand has WEXEL | BRIEFE [Bill of exchange], and the word CREDIT in the legend is in script capitals. The last two letters in WEXEL are partly concealed by the hand of the fallen man, so that it is uncertain whether what remains is a part of the E or the L, which has led some authorities to read it WEXL (see Med. Ill., George I, 59, and Alexi, X, var. 1), but I think no doubt WEXEL was intended. The caduceus on the reverse is larger than that on the preceding, and one of the wings overlaps the edge. Silver, copper and lead; size 27. My own collection.

XXVII.

Obv. Same design as the last, but having MDCCII on the belt.

Rev. Same as the reverse of No. XXV. Silver; size 27. Alexi, X (variety 2).

XXVIII.

Obv. Same as No. XXV and from same die.

Rev. Legend, • PAX. PAX. DICENTES ET TAMEN NVLLA PAX. IER. VI 14 • [Saying Peace, Peace, yet there is no peace. Jeremiah, Chapter 6, verse 14.] The date expressed in chronogram is 1736.³ Border heavily milled. Inscription in nine lines: 2 | SCHAV | PFENNIG | GROSCHEN | FIAT | IVSTITIA | AVT | PEREAT | MVNDVS | • [Two show (or medallic) pfennig groschen. Let justice be done, or let the world perish.] Copper, bronzed; size 27. My own collection.

¹ A German proverb, equivalent to our "dead as a door nail." Wexel is the old spelling for Wechsel. Mercury, or Hermes, as he was called in Greek mythology, was famous from his infancy for thefts, and was regarded as the special protector not only of merchants but of frauds and thieves, to which his emblem on the medal no doubt has an allusion.

Alexi — see his X (1) and X (2) — thinks the dates on the obverses of our Nos. XXV to XXVIII, inclusive, are errors in the die for 1720. Medallic Illustrations — George I, 59, also assigns No. XXVI to the Law series, which indicates that the editors of that work regarded the date as intended for 1720. Following these authorities, the pieces are included in this list. Of course if the dates upon the medals are correctly engraved, they antedate the advent of Law by several years, and the pieces must be excluded. (See note on No. XXX.)

² Betts, in American Colonial Medals, No. 115, describing this reverse (his obverse), says there is a date "on the end of the rocks" near the "left hand" of the prostrate man. This is an error, for there is no date whatever on either of the three similar dies of this type. A study of the pieces themselves and of the

descriptions by other authorities shows that lines 2 and 3 on page 60 of Betts's work, alluding to the date, should be cancelled. They are due to a misunderstanding and misplacing of Alexi's words describing the date and its place: "am Ende des Rockes," meaning "at the edge or end of the coat," carelessly translated "on the end of the rocks," and assigned by Betts to the obverse of his 115, while Alexi's note on the date, etc., applies to the coat on the reverse of Betts's 115. In other words, the date is on the belt or edge of the coat, as given above, and there is no date on the rock. The reference to the "cocked hat . . . near him," in Betts, is due to the same error. Neither Alexi nor Med. Ill. speak of such a hat, and there is nothing on our reverse to suggest it. The medal is said to be very rare. It is but fair to say that the death of Mr. Betts prevented his final revision of his work.

³ Alexi includes the reverse of this medal (though he does not give its full description) in the Law series, in spite of its date, which is as much too late as its obverse is too early. See his XVII, where this reverse is given with another obverse (our No. XXX).



MEDALS OF JOHN LAW.

XXIX.

Obv. Same exactly as the reverse of No. XXVI, and apparently from the same die.

Rev. Same as the reverse of No. XXVIII, and from the same die. Copper; size 27. My own collection.¹

XXX.

Obv. Three figures. In exergue, O CONSTITUTION O ACTIEN [Oh Constitution, oh shares.]

Rev. Similar to the reverse of XXVIII. (PAX. PAX. etc.) Inscription: SCHAV PFENNIG. etc. (omitting the figure 2, which separates the two rosettes in the legend on the reverse of XXVIII.) Copper, bronzed; size 27. Alexi, XVII.² Wellenheim, No. 14,085.

XXXI.

Obv. Similar to the reverse of No. XXVI in having *CREDIT* in script, but mußte tott is without the hyphen and there is a period at the end of the legend; the package has only WEXEL, and there are slight differences in the caduceus.

Rev. Legend, K · T · N · G · I · I · D · W) EIN IEDER SPRICHT: HAETT ICH NUR GELD! • I can give no guess as to the meaning of the first five letters; the three following are probably the initials of the engraver, for they appear again in the inscription. [Every one says If I only had money.] In the field, the inscription in six lines: * * * | GELD | IST | DIE | LOSUNG. | I · D · W. | 1707 · | • [Money is the watchword, I · D · W. 1707] The whole surrounded by a heavily milled border. Tin; size 28. My own collection.

XXXII.

Obv. Two soldiers of the guard, each with battle-axe and sword, are standing facing each other; the one on the left, about to commence his rounds, holds his hat before his face in token of secrecy; the other, with his hat under his arm, his term of duty being ended, holds in his hand behind him a bag of money; he is repeating to the new-comer the watchword, and a hint that if he is discreet, he also may have money when his turn comes to be relieved. Legend, GELD IST DIE LOSUNG [Money is the watchword.] In exergue, ABER [But].

¹ Whether this also is properly classed in this series depends of course upon the correctness of the assignment of our Nos. XXV and XXVIII.

² Alexi, who gives this combination of dies under his XVII, as mentioned above, evidently had not seen the original, but followed an earlier authority, and our assignment rests solely upon his opinion; but the dates on both the dies have no reference whatever to the downfall of the System, so that the correctness of his judgment seems to be questionable, to say the least. Indeed, these seven pieces (XXV to XXXI inclusive,

and perhaps XXXII) seem rather to belong to the class of tokens known as *spiel-marks* or game counters, than to the satirical pieces undoubtedly designed to ridicule the operations of the Scotch financier. In these comments as to the dates, etc., of the eight medals just mentioned, I am simply repeating the opinion expressed by me in 1894, in the letter to the editors of American Colonial Medals referred to by them in the note to No. 139, page 74, a piece which combines two of the doubtful dies.

Rev. An old man, with cocked hat, ruff, short tunic and long, loose coat, with large open sleeves, stands facing; in his left hand, upraised, he holds a purse, from which through a hole coins are falling to the ground; with his right hand he points to the purse. Legend, WIE'S KOMMT SO GEHT'S. [As it comes so it goes.] In exergue, NULLA BLEIBT | ÜBRIG. [Nothing is left over.] Silver; size 39. My own collection.

[To be concluded.]

MEDAL OF JOHN PAUL JONES.

THE Committee of the American Numismatic and Archaeological Society on the Publication of Medals (Edward D. Adams, chairman, James D. Hague, secretary) announces to the members of the Society the issue of a plaque "in commemoration of the valor and brilliant services" of John Paul Jones, 1747-1792. This plaque was designed and executed in Paris by the American medallist, Victor D. Brenner. It is rectangular in form, about three and one-eighth inches in length, two and five-sixteenth inches in width, and one-sixteenth of an inch in thickness.

The obverse consists of a portrait bust, in high relief, studied from the original bust, modeled from life by Jean Antoine Houdon, now owned by a member of this Society.

The reverse shows a figure of Fame proclaiming, in the words of the special Ambassador of the United States when formally delivering the remains of the admiral to the United States Government, "America claims her illustrious dead." In the background is shown, faintly in outline, the dome of the chapel-tomb of the Naval Academy at Annapolis, Md., while in front is portrayed the funeral procession of July 6, 1905, when the gun-carriage bier, decorated with the flags of the two nations, was drawn through the avenues of Paris by the horses of the French artillery and escorted by the men-of-war from the visiting squadron of the American Navy.

The number of plaques to be issued is limited to one in gold for a member of the Society, two in silver, and eight in bronze for the Society, and such additional examples in silver and bronze as may be subscribed for by the present members of the Society on or before January 1, 1907, not exceeding one for each person. One hundred in silver and one hundred in bronze have been struck at the French Mint in Paris. These are now ready for delivery. Should any additional numbers be required they will be struck in this country, but if the regular subscriptions do not exceed the number already struck, the issue will be limited to the present edition. Supplemental subscriptions will be received from the members for so many of the two hundred issue as may not be applied for by January 1, 1907, and this surplus will be allotted in the order of the receipt of applications therefor.

Subscriptions, upon the conditions above stated, at the price of \$10 each for the silver and \$8 each for the bronze examples, will be received by James D. Hague, secretary, at No. 18 Wall street, New York, to whose order accompanying checks should be drawn. The plaques will be forwarded, free of expense, as subscribers may direct.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIX, p. 18.)

Again there are new entries to be made.

V. THE UNITED STATES. A. *Personal.*

Dr. Ferdinand Vandever Hayden (1829-1887), of Philadelphia.

Besides No. 2325, there is

2395. *Obverse.* Head, to left. Inscription: · FERDINAND · VANDEVEER · HAYDEN. Beneath: · M · D · C · C · C · LXXXVI · | (Scroll)

Reverse. Before oak and laurel branches surmounted by an ammonite, a tablet supported by two geological hammers turned outward. Above this: AWARDED | TO Upon it: CHARLES | DOOLITTLE | WALCOTT | M · C · M · V Below it: JF (the monogram of the artist, John Flanagan, of New York.) Inscription: THE · ACADEMY · OF · NATURAL · SCIENCES · OF · PHILADELPHIA

Gold. 40. 63mm. Photographs are in the Boston collection, from Mr. Edw. J. Nolan, Secretary and Librarian of the Academy.

B. 2. *Hospitals.*

2396. *Obverse.* A Maltese cross. At centre: U. S. A. Upon the four arms: SPANISH — AMERICAN — WAR — NURSES

Reverse. Blank.

Blue enamel, with letters and rim in silver. Communicated to me by Dr. Malcolm Storer, Curator of the Boston collection.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Richard Carmichael (1776-1849), of Dublin.

Besides Nos. 622-3, there is

2397. *Obverse.* Bust, to left. Beneath: ELECTROTYPE W. A. FAGAN . F. Inscription: RICARDUS CARMICHAEL.

Reverse. CARMICHAEL | SCHOOL OF | ANATOMY, MEDICINE | AND SURGERY | CARMICHAEL PREMIUM.

Bronze. 24. 38mm. In the Government collection. Communicated to me by Col. and Asst. Surg. Gen. Valery Havard, U. S. A., the Curator.

Dr. Edward Nettleship (1845-), of London.

2398. *Obverse.* Head, to left. In front: ÆTATIS SUÆ LVIII. Behind: 1903. Below: F. B(owcher).

Reverse. TO | COMMEMORATE | EDWARD | NETTLESHIP'S | WORK AND TO | ENCOURAGE | RESEARCH IN | OPHTHALMOLOGY Beneath, a spray of laurel.

Bronze. 32. 51mm. Communicated by Dr. F. P. Weber, of London.¹

¹ Since the last publication, a most generous gift of Weber, of whose long-continued and cordial co-operation with the writer frequent acknowledgment has rarity. has been made to the Boston collection by Dr. hitherto been made.

B. 1. *Medical Colleges.*

The Carmichael School of Anatomy, Medicine, and Surgery, Dublin.
See the last but one, No. 2397.

E. *Medical Events.*

Recovery of George III.

Besides Nos. 1150-72, 1576, and 1671, there is

2399. *Obverse.* Within beaded circle, bust, with queue, to right. Surrounding this, within similar circle and upon punctated ground, inscription: MAY HE LIVE FOR EVER | G^{III}R

Reverse. Blank.

Silver. Rounded rectangular. 16 x 18. 24 x 29mm. Edge of obverse bordered by laurel leaves. In the Boston collection.

The regular sequence is now resumed.

XI. SWEDEN. A. *Personal* (continued).

Murray, J. A. See under Germany.

Alfred Bernhard Nobel (1833-1896), of Stockholm.

2400. *Obverse.* Bust, to left. In front: ALFR · | NOBEL Behind: NAT · | MDCCC | XXXIII | OB · | MDCCC | XCVI At left, upon edge: E · LINDBERG 1902

Reverse. Within circle, Hygieia to left, laureated and seated, draws water with cup from rock and supports a fainting female. In front, a book and branch of laurel; behind, serpent and patera; below, a tablet. At right: E. LINDBERG Inscription: INVENTAS · VITAM · JUVAT — EXCOLUISSE · PER · ARTES, with but slight break above head. Exergue: REG · UNIVERSITAS — MED · | CHIR · CAROL ·

Gold. 42. 68mm. For Physiology or Medicine. Decided by the Royal Carolin Med.-Chir. University of Stockholm. *The Studio*, XXVIII, p. 145, fig.; *Num. Circular*, June, 1906, p. 9145, fig.; Vance Thompson, *The Nobel Prizes*, *Cosmopolitan Magazine*, Sept., 1906, p. 469, fig. Engravings are in the Boston collection.

2401. *Obverse.* As in preceding.

Reverse. A laureated semi-nude female, with parchment roll, unveiling another with cornucopia upon right arm; both upon clouds, with tablet below. At sides, incused: NATURA—SCIENTIA At right: ERIK | LINDBERG Inscription as in preceding, but with greater break. Exergue: REG · ACAD · — SCIENT · SUEC.

Gold. 42. 68mm. For Physics or Chemistry. Decided by the Royal Swedish Academy of Science. *The Studio*, XXVIII, p. 145, fig.; *Num. Circular*, June, 1906, p. 9145, fig.; Thompson, *loc. cit.*, pp. 473 and 476, figs. Engravings are in the Boston collection.

Carl Magnus Nyström (1724-1792), of Stockholm. Benefactor of the Maternity Hospital.

See under Hospitals. In the Boston collection.

Dr. Johan Lorens Odhelius (1737-1816), of Stockholm.

2402. *Obverse.* Three heads of the Dr. and his two wives, in beaded circles, upon crossed torches. Inscription: OOFVERVINNELIG, SAESOM DOEDEN, AER KARLEKEN.

Reverse. MINNE | AF KART AECTENSKAP | 2 AR 4 M. 17 D. MED | ELIS. MAR. BIVRMAN | F. 1740. $\frac{1}{12}$ G. 1763 $\frac{1}{10}$ 1766. $\frac{2}{3}$. | OCH 25 AR MED | BRITA CHR—WAHLIN | F. 1750 $\frac{2}{3}$ G. 1773. $\frac{1}{4}$. Exergue: J. L. ODHELIVS 1798.

Silver. 21. 33mm. Edges milled. *Silfverstolpe*, p. 835, No. 65; *Rudolphi*, p. 118, No. 490; *Kluyskens*, II, p. 259; *Duisburg*, p. 210, DLVIII; *Hildebrand*, p. 283. In the Government and Boston collections.

Dr. Anders Frederik Regnell (), of

2403. *Obverse*. Head.

Reverse. Inscription.

Silver. 20. 31mm. 1888. By Leah Ahlborn. Helbing Cat., 25 Feb., 1901, No. 2445.

Dr. Anders Adolph Retzius (1796-1860), of Stockholm.

2404. *Obverse*. Head, to right. Upon truncation, L. A. Inscription: A. A. RETZIUS PROF. ET INSP. R. INST. MED. CHIR. CAROL. HOLM. Exergue: N. 1796. O. 1860.

Reverse. Upon a table two skulls, callipers, and a sheet. Legend: NEC SINIT ESSE MVTA. Exergue: SOCIO ANATOM. | ET ETHNOGR. CELEBERR. | R. ACAD. SCIENT. SVEC. | MDCCCLXVII

Silver, bronze. 20. 30mm. Kluyskens Cat., p. 110, No. 54; Duisburg, Suppl. II, p. 25, No. DLXXIV. In the Government and Boston collections.

Dr. Anders Johan Retzius (1742-1821), of Lund.

2405. *Obverse*. Head, to right. Beneath: M · F · Inscription: A · J · RETZIUS HIST · NAT · ET OEC · PROF · LUND · EQU · AUR · | N · D · 3 OCT · 1742 D · D · 6 OCT · 1821

Reverse. Flora, facing, with head to left; a flower (Retzia capensis) in left hand, and right resting upon the Swedish shield. Behind, a plough. Inscription: SCRUTATOR OPUM SOLERS VINDEQUE MEARUM Exergue: R · AC · SC · SUEC | SOC · SUO MERITISS · | 1842

Silver, bronze. 20. 30mm. Duisburg, DLXI^b; Hildebrand, p. 297. In the Boston collection.

Ribbing. See under Smallpox, Inoculation.

Dr. Mathias Riben (1675-1723), of Stockholm.

2406. *Obverse*. Bust, to right. Upon shoulder: 1712 A K Inscription, incused: MATTHIAS · RIBEN · — ARCHIATER · SVEC.

Reverse. + | MATTHIAS · RIBEN · | HOLMIENSIS · | REGIVS · AC · ILLVSTRIS · | APUD · SVEONES · ARCHIATER · | AD · CERAM · MOLLEM · | MANV · FORMATAM · KARLSTENII · | AB · HARTWIGIO · FVSVS · | IN · HOC · DVRO · ORICHALCO · | PERPETIM · MANET · | AMICA · CVRA · N · KEDERI · HOLM · | — | S · D · G · | * (incused.)

Bronze. 41. 66mm. Ziervogel, Dissertatio (etc.) in historia Suiogothica usu, p. 18, No. 15; Moehsen, I, p. 233, fig.; Kluyskens, II, p. 374; Duisburg, p. 196, DXXXVI; Hildebrand, p. 417.

2407. *Obverse*. Bust; no inscription.

Reverse. Blank.

Lead. 41. 66mm. Berch, p. 371; Rudolphi, p. 134, note.

Dr. Casten Roennow (1700-1787), of Stockholm. Physician of King Stanislaus Lescynski of Poland.

2408. *Obverse*. Bust, to right. Beneath: J. G. WIKMAN. Inscription: C. ROENNOW REG. POL. CONS. INTIM. ET ARCHIAT. EQ. AUR.

Reverse. Hygieia, laureated and with cornucopia, feeds serpent entwined about an altar. Legend: IN POSTEROS USQUE. Exergue: PIAE MEM. SOCII MUNIF. R. ACAD. SC. HOLM.

Silver, bronze. 30. 46mm. Rudolphi, p. 136, No. 566; Kluyskens, II, p. 382; Duisburg, p. 205, DXXXVIII; Hildebrand, p. 220. In the Government collection.

Dr. Eberhard Rosenblad (1714-1796), of Lund.

2409. *Obverse*. Bust, to right. Upon shoulder: F. Inscription: EBERHARDUS ROSENBLAD MEDICUS.

Reverse. INSPECTORI | OPTIMO | ANN · JAM XXV | CVRAM NAT · AGENTI | STVDIOSA IUVVENTVS | GOTHOBVRGICA LVND · | MDCCCLXXXVII · Exergue, the staff of Aesculapius and laurel branch, crossing each other.

Silver, bronze. 26. 40mm. Edges beaded. Lengwich, No. 501; Sacklén, p. 644; Rudolphi, p. 136, No. 568; Kluyskens, II, p. 385; Duisburg, p. 208, DL; Hildebrand, p. 240. In the Boston collection.

Dr. Nils Rosén af Rosenstein (1706–1773), of Upsala.

2410. *Obverse*. Bust, to right, with decoration. Beneath: G. L. Legend: SAECLI DECUS INDELEBILE NOSTRI.

Reverse. NIC. ROSEN | DE ROSENSTEIN EQ · A · | ARCHIATER REG · SVEC · | ET ACAD · SC · MEMBRUM | ARTIS SAL · DISCIPULIS | DESIDERATUS OBIIT | A · CH · MDCCLXXIII | AET · LXVII

Silver, bronze. 22. 35mm. Edges milled. Sacklén, p. 520; Rudolphi, p. 137, No. 569; Kluyskens, II, p. 386, No. 1; Duisburg, p. 200, DXXXIII, 1; Hildebrand, p. 179, No. 1. In the Government and Boston collections.

2411. *Obverse*. Bust, to right, with decoration. Beneath: c. e. Inscription: NICOLAUS ROSEN A ROSENSTEIN ARCHIATER EQ · O · DE ST · P.

Reverse. Aesculapius, erect, with staff. Legend: PHOEBO ANTE-ALIOS DILECTUS Exergue: ARTIS MEDICAE | CLARUS ANTISTES | OB · 1773 ·

Silver, bronze. 19. 31mm. Edges milled. Sacklén, p. 520; Rudolphi, p. 137, No. 570; Kluyskens, II, p. 387, No. 2; *Ibid.*, Cat., p. 109, No. 37; Duisburg, p. 200, DXXXIII, 2; *Ibid.*, Cat., p. 59, No. 678; Hildebrand, p. 179, No. 2. In the Government and Boston collections.

Dr. Olaf Rudbeck (1630–1702), of Upsala.

2412. *Obverse*. Bust. Under arm: c(avalier.) Inscription: OLF. RUDBECK (SYMBOL) INVARIABILE.

Reverse. + HAEC INCLYTI SUEONUM POLYHISTORIS IMAGO AD EBUR MANU CAVALLERII FORMATUM EX ORICHALCO FUSA EST PIA CURA NICOL. KEDERI HOLM. ANTIQUITATUM RIMATORIS. S. D. G.

Bronze, gilt. Cast. 64. 100mm. Ziervogel, p. 17, No. 12; Rudolphi, p. 139, No. 581; Kluyskens, II, p. 404, No. 1; Duisburg, p. 195, DXXIV, 1; Hildebrand, p. 419, No. 1.

2413. *Obverse*. As preceding.

Reverse. + ILLVSTRIS SVEONVM POLYHISTOR OL. RVDBECK PATER SECVNDVM CERAM KARLSTEENIANA MANV FIGVRATAM EX AERE FVSVS PIA CVRA N. KEDERI HOLMIENS. ANTIQVARI. S. D. G.

Bronze, 64. 100mm. Ziervogel, p. 18, No. 14; Rudolphi, p. 139, No. 582; Kluyskens, II, p. 404, No. 2; Duisburg, p. 196, DXXIV, 2; Hildebrand, p. 420, No. 3.

2414. *Obverse*. As preceding.

Reverse. + OLAVS RVDBECK PATER PROFESSOR VPSAL. ANTIQVITAT. ANATOM. BOTAN. AC MUSICES PERITISS. AD EXEMPLVM EBVRNEVM MANV CAVALLERII SCVLPTVM AB HARTWIGIO FVSVS IN HOC FVLVO VIVIT AERE CVRA OFFICIOSA N. KEDERI.—S. D. G. *

Brass. Hildebrand, p. 419, No. 2.

2415. *Obverse* as reverse of No. 2412.

Reverse as that of No. 2413.

Brass. *Ibid.*, p. 420, No. 2^a.

2416. *Obverse*. Bust, to right. Beneath: I. WIKMAN. Inscription: OLAVS RUDBECK PATER PROF. UPSAL.

Reverse. The constellation Ursa Major; beneath, the vicinity of Upsala. Legend: TOT FVLGENT LUMINA IN UNO. Exergue: VIVO DECR. HONORES REDDITI A^o MDCCLIII AB EXITU LI.

Silver, bronze. 22. 35mm. Lengwich, p. 95; Moehsen, Bildnisse, II, p. 115; Berch, p. 356, No. 121; Sacklén, p. 466; Rudolphi, p. 139, No. 583; Kluyskens, II, p.

404, No. 3; Duisburg, p. 196, DXXIV, 3; *Ibid.*, Cat., p. 58, No. 669; Hildebrand, p. 71, No. 1, fig.

2417. *Obverse*. Bust, to right. Beneath: P. H. L. Inscription: OL. RUDBECK MED. D. ET PROF. UPSAL.

Reverse. An angel, with mirror in right hand, flying to left; above, the radiant sun; beneath, a section of the globe, upon which: ATLAND (Atlantis.) Legend: INQUIREND VASTUS FINGENDO GIGANTEUS Exergue: EX NOBILI PHYSIOLOGO | ARCHAEOLOGUS AUDAX | OB. MDCCII.

Silver, bronze. 24. 30mm. Kluyskens, II, p. 405, No. 4; *Ibid.*, Cat., p. 109, No. 25; Duisburg, Suppl. II, p. 17, No. DXXIV, 4; Hildebrand, p. 71, No. 2. In the Government and Boston collections.

Dr. Christian Constantin Rumpf (1633–1706), of Stockholm.

2418. *Obverse*. Bust, to right. Beneath, in script: Karlsteen Inscription: C · C · R · V · M · P · F · M · D · F · C · B · E · L · G · A · B · L · O · R · D · I · A · P · S · S · R · :

Reverse. A hand from clouds holding ring with diamond over a fire. Legend, upon a folded band: CONSTANTIA · VINCIT | IN · ADVERSIS Exergue: 1677

Silver, bronze, tin, lead. Cast. 24. 30mm. Moehsen, I, p. 353, fig.; Van Loon, III, p. 216, fig.; Rudolphi, p. 140, No. 585; Kluyskens, II, p. 409, No. 1; Duisburg, p. 179, CCCCLXXXII, 1; Durand, p. 175, No. 1. In the Government, Boston, and Brettauer collections.

2419. *Obverse*. Bust, to right. Beneath, in monogram, A K Inscription: C · CONS: R · V · M · P · F — M · D · ÆT. 48 A^o 1681

Reverse. Within tied laurel branches: QVID | ÆTERNIS | MINOREM | CONSILIIS | ANIMVM | FATIGAS? | HORAT.

Silver. 16. 26mm. Moehsen, I, p. 361, fig.; Rudolphi, p. 140, No. 586; Kluyskens, II, p. 410, No. 2; *Ibid.*, Cat., p. 101, No. 37; Duisburg, p. 179, CCCCLXXXII, 2; Durand, p. 175, No. 2. In the Brettauer collection.

Carl Wilhelm Scheele (1742–1786), of Stralsund. Pharmacist.

2420. *Obverse*. Nude bust, to right. Beneath: I. G. WIKMAN Inscription: CAROLVS WILH. SCHEELE CHEMICVS.

Reverse. A spherical vessel, radiant. At sides, chemical apparatus. Legend: INGENIO STAT SINE MORTE DECUS. Exergue: SOCIO PRAEMATURA | MORTE EREPTO | R. AC. SC. ST.

Silver. 22. 35mm. Edges milled. Lüdecke, *Allgemeines Schwedisches Gelschrsamkeits-Archiv*, VII, p. 229; Rudolphi, p. 44, No. 599; Kluyskens, II, p. 429, No. 1; *Ibid.*, Cat., p. 108, No. 17; Duisburg, p. 206, DXLIII, 1; *Ibid.*, Cat., p. 61, No. 698; Hildebrand, p. 216, No. 1. In the Government and Boston collections.

2421. *Obverse*. Nude bust, to right. Upon shoulder: E Inscription: CAROLVS WILH · SCHEELE CHEMICVS.

Reverse. Mercury, with caduceus, lifting the veil from Isis. Legend: NATURÆ — SACRA ORGIA MOVIT · Exergue: NATUS 1742 · | DENAT. 1786.

Silver. 18. 30mm. Edges milled. Kluyskens, II, p. 429; Duisburg, p. 206, DXLIII, 2; Hildebrand, p. 217, No. 2, fig. In the Boston collection.

2422. *Obverse*. The statue of S. seated, to left, by Börjeson. Below: MDCCCXCII Inscription: CAROLO GVIL. SCHEELE PHARM. CHEM. GRATI CVLTORES ORDO PHARM. SVEC.

Reverse. His pharmacy at Köping. Beneath: MDCCCLXXV | MDCCCLXXXVI Inscription: DOMESTICI · PARIETES · IPSVM · NON · FAMAM · CONTINVERVNT (rosette.)

Aluminum. Struck by the Pharmaceutical Society of Sweden. *Pharm. Journal*, Jan. 14, 1893, fig. Communicated to me by Mr. Lewis Ough, of Leicester, England.

2423. There is also a large medallion at the Nouvelle Ecole Supérieure de Pharmacie at Paris. Dupuy, *loc. cit.*, p. 25.

Dr. Herman Schützer [Schützerkran] (1713-1802), of Stockholm.

2424. *Obverse.* Bust, to right. Beneath: D. F. Inscription: HERM · SCHUETZER
ARCH · REG · SOC · CHIR · DIR ·

Reverse. Aesculapius in the form of a serpent, with leaves in its mouth, coming in a galley to Rome from the temple at Epidaurus. Legend: VENITQVE SALVTIFER VRBI. (Ovid, *Metam.* XV, 744.) Exergue: CHIRURG · STUDIOS · | PATRONVS.

Silver. Struck in 1760. Moehsen, I, p. 409, fig.; Berch, p. 360, No. 147; Rudolphi, p. 145, No. 605; Kluyskens, II, p. 433; Duisburg, p. 208, DLII; Hildebrand, p. 250. In the Government collection.

2425. *Obverse.* As preceding.

Reverse. Blank.

Lead. 22. 35mm. In the Weber collection.

Carl Fredrik von Schulzenheim (1745-1808), of Hildebrand, p. 264. See Berzelius.

Dr. David Schulz von Schulzenheim (1732-1823), of Stockholm. Introduced vaccination into Sweden.

2426. *Obverse.* Head, to right. Beneath: M. FRVMERIE. Inscription: DAV · A
SCHVLZENHEIM PRAES · R · COLL · SAN · COM · ORD · VAS.

Reverse. Minerva at altar of Aesculapius; an owl between. Legend: ACUMINE
ET — VIGILANTIA Exergue: CLARO PER LIV ANN · SOC · | ACAD · R · SC · SV · | 1814.

Silver, bronze, iron. 18. 30mm. Edges milled. Sacklén, p. 177; Rudolphi, p. 146, No. 607; Kluyskens, II, p. 346; *Ibid.*, Cat., p. 109, No. 40; Duisburg, p. 211, DLXII; *Ibid.*, Cat., p. 62, No. 713; Hildebrand, p. 299. In the Government, Boston, and University of Pennsylvania collections.

[To be continued.]

A TELEPHONE MEDAL.

ONE of the first medals having allusion to the telephone of which we have seen a description is that recently struck on the occasion of the inauguration of telephonic communication between Paris and Rome, which took place on the first of July in the present year. The obverse has a naked bust in profile, to left, of the King of Italy, with the legend VITTORIO EMANUELE III RE D'ITALIA. On the reverse is a female figure moving swiftly to the right through clouds above a portion of a globe; the upper portion of her body is nude, and the drapery of her garments, flying behind her, suggests the rapidity of her motion; her hands, uplifted, touch the electric wires above her head, which are darting lightning flashes upon the clouds. Legend, on a raised border, separated from the field by a circle of pearls: INAUGURAZIONE DEL TELEFONO FRA ROMA E PARIGI and below, completing the circe, • 12 LUGLIO 1906 • Size 57 mm. The dies were engraved by Comm. Giovanni Giani, of Rome, and the piece ranks amongst the best of his numerous productions. Only a few examples were struck, some in silver and others in bronze, and impressions were presented by the Italian Minister of Posts and Telegraphs to the King of Italy, the President of the French Republic, the ministers and other functionaries connected with the installation of the service in the two countries, and none were offered to collectors. It will doubtless rank at once among those of the highest rarity.

MASONIC MEDALS.

[Continued from Vol. XLI, p. 26.]

MCCLXXV. Obverse, An oblong plaque, having on the field a sunken elliptical tablet within which is a portrait bust, clothed in citizen's dress, the face slightly turned to the left and having a full beard; in the lower left corner below the tablet are the square and compasses, the points of the latter turned upward and entwined with a ribbon, and at the right of the working tools are branches of palm and laurel, the former of which extends upward on the right of the ellipse. At the top, separated by a horizontal line from the field and having architectural ornaments (triglyphs) at each end, is the name of the poet, EMIL RITTERSHAUS; on the lower left of the field and just above the angle of the square are the dates, in two lines, 1834 | -1897 Reverse, An irradiated five-pointed star, with flames between the points, below which in nine lines is the inscription, GEH' NICHT IN FORMEDIENST ZU GRUND, | IN REDEKRAM BEI TRANK UND ESSEN! | JETZT IST DES GROSSEN KAMPFES STUND, | WO SICH DER GEISTER KRAFTE MESSEN. | TRAG' IN DAS VOLK DER WAHRHEIT LICHT, | VERBIRG'S NICHT SCHEU IN ENGER KAMMER, | UND WAGST DU'S NICHT, UND KANNST DU'S NICHT— | SO WIRF BEISEITE SCHURZ UND HAMMER! | BARMEN (at the left) E. R. (at the right.) These lines from a poem of Rittershaus may be rendered somewhat freely, Do not seek for its basis in the mere ritual of the Order, in the babbling speeches, the eating and drinking at its festivals! now is the time for strenuous work, in which the strong man may test his powers. Carry among the common people the light of truth; hide it not timidly in a narrow chamber; and if you dare not or cannot do this, cast away your apron and gavel. Size, height, 32; width, 25 nearly. A few examples only were struck; aside from a limited number for those interested in the testimonial, fifteen in silver and twenty-one in bronze for collectors.'

W. T. R. M.

[To be continued.]

STAR POINTS ON UNITED STATES COINS.

A correspondent sends us the following cutting from a recent issue of the *Washington Post*, which discusses a matter of detail on the coins struck by our National Mint. Some editorial comments will be found on a subsequent page:—

Numismatists will probably be interested in an explanation, made by Acting Director of the Mint R. E. Preston, of the reason the stars on the coins of the United States have six points, while those on the flag have but five.

The question was raised by Elizabeth S. Dickinson of Lexington, Mass., in a letter to Captain Ross of the Revenue Cutter service, who referred it to Mr. Preston. In his explanation the Acting Director said:

¹ In the Lawrence collection. Rittershaus, whose Germany, was for years prominent in the Order, and Masonic poems and other writings are well known in Honorary Master of Lessing Lodge in Barmen.

In English heraldry six or more points denote a star. The earliest examples of Colonial coins all have the six-pointed star, which is correct according to English heraldry. It is presumed that when the time came to adopt designs for the coins of the United States, English heraldry was consulted, and the Colonial coins were followed in matters of detail like the star. The flag of the United States, as most are aware, is made up very largely from the coat-of-arms of Washington. Where both the stripes and stars are found, the stars have but five points.

Washington was a member of the committee for designing the flag, and probably had these stars in mind when the design was under construction, and no doubt his opinion would control the other members of the committee.

On the five-franc piece of the French Republic stars with six points will be found. There are other examples besides the flag and the coins where the stars differ in the number of points. The stars on the Great Seal and the seal of the President of the United States are five-pointed, while on the seal of the House of Representatives they are six-pointed.

The thirteen stars on the obverse of the present half and quarter-dollar are six-pointed, while on the reverse they are five-pointed. In explanation of this difference I would state that the reverse of the present half and quarter-dollar is a copy of the Great Seal, except that the clouds are omitted. It is evident that heraldry has not taken a very strong hold in these matters in the United States; therefore it is not in the power of anyone to say without a doubt why the difference in the stars on the flag and the coins.

So far as we know, with the exception of the reverse of the present half and quarter-dollar, the stars on our coins are copied from the Colonial coins, which were, no doubt, made after the manner of English heraldry, while the flag was made up after the design of Washington's coat-of-arms, containing three five-pointed stars.

OBITUARY.

DR. SOLONE AMBROSOLI.

THE *Rivista Italiana di Numismatica* announces the death of Dr. Solone Ambrosoli, Keeper of the Royal Numismatic Cabinet of Brera, which occurred in September last. This eminent numismatist was born in Como, October 8, 1851. He had given much attention to historical and archaeological researches with special reference to coins of Italian mintage, and as early as 1878, while a student of law, had acquired a fine collection, which he described in a brochure entitled "*Zecche italiana rappresentate nella raccolta numismatica di Solone Ambrosoli*," and in numerous volumes, essays, and magazine articles, he gave to the students of the science the results of his careful and minute study, bringing to light many pieces previously unknown to collectors, and rectifying errors into which some of his predecessors had fallen. In July, 1887, he was appointed Keeper of the Brera cabinet, and generously presented the Civic Museum with his fine collection. In 1891 he was honored by being made President of the Historical Society of Como, corresponding member of the Royal Institute of Lombardy, and was also a member of various learned societies in Italian cities. In 1881 he founded at Como the *Gazzetta Numismatica*, which he edited until 1887; in the following year, with the brothers Gneccchi, of Milan, he began the publication of *Rivista Italiana di Numismatica*, now

one of the leading publications of the science on the continent of Europe, continuing in its direction for a few years, and after retiring from its active management he continued his admirable contributions to its pages until the very close of his life; a bibliography of his works on numismatic subjects, given in that magazine, contains about one hundred and twenty-five titles. His lamented death in the vigor of manhood leaves a vacancy in the ranks of the eminent numismatists of the day which will be difficult to fill.

Signor Ambrosoli's name is familiar to many American collectors from his excellent work on the "Manuali Hoepli," the last volume of which — "*Atlante Numismatico Italiano*" — has reached us since the above was written.

M.

EDITORIAL.

STAR POINTS ON UNITED STATES COINS.

THE very interesting letter of Mr. Preston on a previous page brings up a matter that seems to have received but little attention. Just what the pieces are which he would include among "Colonial coins" is somewhat uncertain, but if the inquiry be carried back to the earliest issues we may remark that on the Pine-tree money of Massachusetts, dated 1652, and the Maryland or Baltimore coins of 1659, there are no stars. There are none on the pieces brought to New Jersey about 1681 by Mark Newbie; these, however, having probably been struck in Dublin about 1640, may properly be excluded as having no bearing on the subject. We find none on the Virginia Shilling of 1774, nor on the Rosa Americanas with the bust of George I, struck in England, 1717-1724, nor on the later issue of his successor, dated 1733; one of the Rosas has a rosette of five points, but they are rounded, and it can hardly be considered as intended for a star. The brass and pewter experimental pieces with the legend Continental Currency, 1776, are destitute of stars, but they begin to appear on the Nova Constellatio (1783), the Confederatio (1785), and the Fugios (1787), on all of which the stars have six points. There are none on the Washington pieces of 1783 and 1792; a single star of six points is placed on the Half Disme of 1792, and after that date our coins have six-pointed stars except when the stars are placed about the eagle's head, as mentioned.

Turning now to what may be regarded as private issues previous to 1800, we find a star of five points on the Chalmers or Annapolis sixpence of 1783. The rude threepence pieces of John Higley, made in 1737, have a single star of five points at the end of the legend; the Massachusetts Cents have a single star of five points, but this merely follows the mullet in the arms of the State. Some of the Connecticut Cents have six-pointed stars, and others have rosettes of five points which closely resemble stars. When stars appear on the State coinage of New Jersey and New York they have six points, and the same is true of the Vermont coins. The "Gen. Washington" copper has two six-pointed stars, but on the Washington Cent known as the Liverpool Halfpenny the stars about the eagle's head have five points, following those on the United States Seal, but they are fewer in number; while the double-headed Washington Cent has one of eight points below the bust on both sides. Stars with five and six points appear on the Hard Times tokens, but these have no bearing on the question. With these examples of various modes of engraving the stars on the pieces in circulation before the establishment of the United States Mint, it is perhaps questionable whether we are to attribute their six-pointed form on our present coinage to Colonial or Continental originals.

In the foregoing comments we have used the word *star* in its popular meaning. By English heralds the "stars" in the chief of the Washington arms would be called *mullets*, and if we remember rightly, the law establishing the United States Seal prescribes that thirteen mullets shall be placed about the eagle's head thereon. English works on heraldry define a mullet

"as a *star*, generally of five but sometimes of six or more points (if more than five the number is specified) always formed by *right* lines."¹ Unless otherwise specified therefore, the mullets on the Seal would have but five points. The same authority further says that a star, as distinguished from a mullet, has "*wavy* rays or points, which are six, eight, or sometimes even more in number," and this device is technically called an "*estoile*."² It will be observed that according to the authority cited, with which others agree, though contrary to the popular belief, the difference between "mullets" and "stars" does not necessarily depend on the number of points, — whether five or six or more. It may be well to add that a mullet is sometimes "pierced," in which case it is so described, and that form has been said to allude to the spur-rowell, worn by knights.

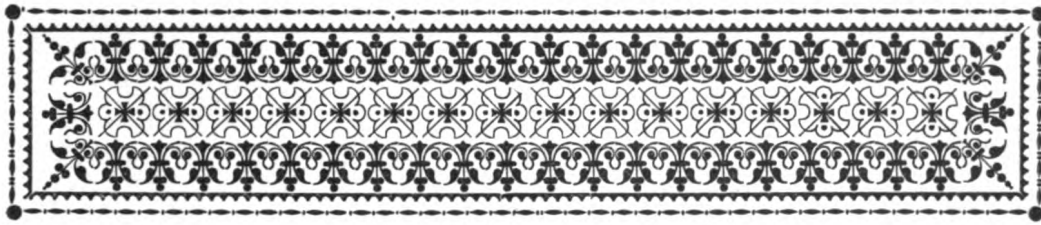
Mr. Preston thinks that those familiar with the laws of English heraldry may have been consulted, in determining the designs for our national coinage, which is not improbable, for we know Franklin received suggestions from some of his friends in England — Sir William Jones, for instance, — while some of the Revolutionary medals were in preparation. But it may well be claimed that French rather than English influence predominated in the early days of the Mint, and the quarter century preceding. Du Simitiere (see *Journal of the Continental Congress*, for Nov. 29, 1776, p. 485), Du Vivier, the Engraver-general of the French Mint, Gatteaux, appointed medal engraver by Louis XVI, Dupre, and other eminent French artists, designed many well known American medals issued by Continental or Congressional authority at that period. As evidencing the correctness of this view we note that the stars surrounding the field (which appear we believe for the first time on the Half Dollar of 1795) encircle a head of Liberty which follows closely Dupre's beautiful device on the famous "*Libertas Americana*" medal, struck in France under Franklin's direction in 1783, and the very similar head on the piece known as the "*Convention Medal*," struck in Lyons, France, in 1793.

It is curious to find that on the obverse of the Dutch Medal known as the "*Libera Soror*," dated 1782, (which as the reverse is signed by Holtzhey, was probably engraved by that artist and struck in Amsterdam) the shield born by the Indian Queen who typifies America has thirteen mullets or stars of five points, and so again on the "*Favstissimo Foedere junctae*" (struck later in the same year and cut by the same artist), the stars have five points. The reason why the mullet of five points became a star of six points when it appeared on our national coinage, remains to be discovered; its lines were never "*wavy*" like the Continental *estoiles*, and perhaps we must content ourselves with the conjecture of Mr. Preston until some better theory is advanced, though whether English heraldry had anything to do with it may be questionable. Indeed it seems quite as probable that its form was due merely to the taste of the designer, without special direction. Forty or fifty years ago, as some of our older readers may remember, when the number of stars in our flag was much less than now, it was sometimes the custom to place the stars in the union of the flag in a cluster which took the form of a large five-pointed star.

Before dismissing the subject it may be of interest to mention that there is also a slight difference between the drawing of the wings of the eagle on the coins, as it has appeared in recent years, and that on the Seal. On the Seal the eagle is depicted more in accordance with its heraldic form, — that is, with the wings more nearly perpendicular on the Seal than on the coins, or as the heralds say, "*displayed*." On our gold coins the wings approach a little more closely the position of those on the Seal, and on both the gold and silver coins the stars above them follow the style of those on the Seal; but the conventional device of the bird of freedom on our coinage, and especially on the Dollars, has wandered far from the ornate heraldic treatment of the eagle on German and Russian coins, aside from the fact that on those of both Empires he has a double head.

¹ Boutell, *English Heraldry*, p. 142. [Italics are ours.]

² *Ibid.*, p. 120.



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At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.

—Horatii, Sat. I, i. 66.

VOL. XLI.

BOSTON, JANUARY, 1907.

No. 3.

THE FRANKLIN BI-CENTENNIAL MEDAL.



THROUGH the kindness of the Treasurer of the Franklin Typographical Society of Boston, we have been allowed to examine and describe the fine medallion in "real bronze," recently issued by authority of the U. S. Congress, in commemoration of the two-hundredth anniversary of the birth of Benjamin Franklin, and of which only a limited number were struck. It was eminently proper that this Society, bearing his name, founded by Boston printers in the native city of their great master, and the oldest in the country of the kind, should be the recipient of one of these medallions. Its execution, from the design and engraving of the dies to the striking of the completed pieces, was intrusted to the well-known firm of Tiffany & Co., of New York city, and is certainly a very satisfactory work. It is to be regretted that we seem to have no one in the United States Mint who was considered — by those having in charge the ordering of this medallion — to be qualified to undertake it. The result, however, is none the less gratifying.

The name of the manufacturers appears on the edge of the medal, but the only clue to that of the artist who designed it is found in the cipher on the reverse. We learn on inquiry what names — for there were two who were engaged in its production — these initials represent, as will be seen below, and the Messrs. Tiffany are certainly to be congratulated that they

were able to secure the aid of such eminent talent in producing this beautiful piece; and yet in the judgment of very many numismatists, and we speak advisedly, it would have much enhanced the value of a work of this character, had they given the name of the artists in full, as well as their own. The old proverb that "Modesty is a sign of merit," does not always hold true. Merit such as this medal possesses, both of artistic genius and skillful workmanship, should not hide its light under a cipher, or a minute edge inscription.

We see no reason why the custom of the French Mint authorities should not be followed by our own, where it is desired to obtain the services of the most distinguished artist competent for some special task. In producing a work of the monumental character of the medal under notice, they do not hesitate to employ such talent, outside of their own official staff; why should not the Director of the Mint have been authorized to do so in this case, so that it could justly be said to be one of the issues of the Mint of the United States? What reasons led to the decision to go outside for its execution we do not know, but that having been determined, certainly no better choice could have been made. The description follows:

Obverse. Profile bust clothed, to left, upright palm branches on each side, the truncation horizontal; over the head, BENJAMIN · FRANKLIN In the field to right, in two lines, 1706 | 1790 (dates of birth and death). In exergue, in three lines, ▼ PRINTER ▼ PHILOSOPHER ▼ | ▼ SCIENTIST ▼ STATESMAN ▼ | • DIPLOMATIST •

Reverse. A draped female figure seated at left, on a platform approached by two steps; over her head · HISTORY · She holds with her left arm an oval shield, which rests upon her knee, and is bordered by an olive wreath: thereon she is inscribing (the letters incused) in six lines, the famous motto ERIPIUIT | CAELO | FULMEN | SCEPTUM | QUE TYR | ANNIS A laurel branch rests against the lower step at left; a tripod altar is burning beside her, and behind her are fluted columns. Before her at the right, is a group of three figures, — a naked youth with back to the observer (typical of Science), crowned with an oak wreath, a fulmen in his left hand, and a caduceus tipped with a pinecone in his right; an elderly man (Philosophy) heavily draped, bearded and crowned with a laurel wreath, holds a scroll at the right; and in the background, a female (Literature), draped and holding two closed books in her right hand, approaches the seated figure; her right foot rests upon the lower step. Over the figures, in three lines, · LITERATURE · | · SCIENCE · PHILO- | -SOPHY · Legend in two lines, · STRUCK · BY ACT · OF · THE · CONGRESS · | · OF · THE · UNITED · STATES · On the lower right field a monogram of the letters LSTGA for Louis and Augustus St. Gaudens, the artists. In exergue, in four lines, · TO · COMMEMORATE · THE · TWO · HUNDREDTH | · ANNIVERSARY · OF · THE · BIRTH · OF · | · BENJAMIN · FRANKLIN · | · M · C · M · V · I · On the edge TIFFANY & CO. Size 64, American scale.

JOHN LAW AND HIS MEDALS.

BY BENJAMIN BETTS.

[Concluded from Vol. XLI, page 46.]

THE two following numbers, viz.: XXXIII and XXXIV, were evidently designed for medals, but perhaps none were struck; they are from caricatures in *Het Groot Taferel der Dwaasheid*. The first is a part of caricature No. 7, entitled *Op en ondergang der Actionisten* [Up and down go the speculators.] The other appears as part of caricature No. 17, and represents Pope Clement XI lying in state. In front of the bed Law and the Pretender are standing, facing, and pulling a rope attached to the arms of a windmill, thus keeping it in motion; near the mill, *Mal-molen van Law en de Pretendent* [Sick-mill of Law and the Pretender.] Behind the bed stands Alberoni; his hat has fallen off, and above his head is a scroll with the words *Constitution in de rouw* [The Constitution is in mourning.] Alberoni, Law and the Pretender are bound together by a cord. Below this picture, *Roomse Schildery* [A picture of Rome.]

XXXIII.

Obv. On the centre of the field is Fortune's wheel, having eight ornate spokes, the form of which is suggestive of the Bourbon lilies. A youth in front facing toward the right (presumably the young King Louis XV) turns the wheel. At the top Law at full length, with a bag of money in his left hand (extended toward the right), stands upon the hub, and by his clever balancing maintains his position. Three speculators, bound to the wheel, are having their ups and downs (their gains and losses); the one at right, is on the *ascending* side; his hands thrust forward, to clutch the bag of money, so enticingly held out toward him; the one to left has passed the centre (the culmination of the System), and head downward is on the *descending* side, his money falling from his pocket and scattering upon the ground; whilst the third is lying face downward on the ground, crushed by the ponderous machine, which like the wind-mill in the background (suggestive of the operations of the System, and ultimately grinding to powder all that falls into its power), keeps always turning. All the figures are in the costume of the period. Legend, in italic letters, *Der gaat'er op en onder*. [Thus it goes, up and down.]

Rev. A group of four figures, the central one an Ethiopian facing, naked save a waist-cloth; on the left is a man diligently applying a brush to the up-lifted arm of the negro; another on the right is using a broader brush on his breast, while the fourth, in front, is leaning over a pail, in which he is rinsing

a cloth, at the feet of the blackamoor. Legend, in italics, *Verloore Arbeid*. [Labor lost.]

Size, as engraved, 29 nearly. Het Groote Tafereel der Dwaasheid.

To make the application, we may suppose the Negro to personify the System, and the three men engaged in the white-washing process to represent the King, Law, and the Regent, as being those most deeply interested in making their schemes presentable to the people; certainly, as it proved, "labor lost."

There are several London tokens of the seventeenth century, any one of which may have furnished the idea expressed by this reverse. They are to be found in Burn's work descriptive of the Beaufoy collection. That of Will Bagot, a brewer, may be quoted as a sample.

Obv. Two women washing a negro. Legend, WILL BAGOT BREWER — THE LABOR IN VAIN
Rev. In the field, W. B. Legend, ON OULD FISH STREET HILL.¹

XXXIV.

Obv. The young Pretender(?), wearing a fool's cap with bells, holds in his left hand a short staff to which is attached a full-blown bladder, and with his right points to a man's head (probably that of the Regent) which protrudes from the upper part of the Western hemisphere; just below the head the word *Missisipi* in italics. In the lower part, to left, *West*, and to right *Zuyt* (also in italics). A hoop and stick lie on the ground near his feet, and behind him, to left, is a tomb, on the upper part of which, in four lines of italic, appear the words *Hier is | begraaven de | eenig gebooren | met zyn vader* [Here is buried the only begotten with his father.] On the lower part, or base, also in four italic lines, *Hic sepultus | est Unigeni | tus cum | Patre sua* [? suo.] [Meaning the same as the Dutch.] Above all, in a curved line, *Pretendent Pretendent's Zoon*. [Pretender, son of the Pretender.] The gesture of the young fool at the left seems to suggest the query, Which of us is the greater fool?

Rev. The wheel of Fortune; at the top the new Pope, Innocent XIII, is seated facing; in his right hand is a scourge, beneath which, to left, is Law falling head foremost to the ground, his hat and wig gone, and his clothes torn. From the Pope's left hand is hurled a thunderbolt directed against a scroll on which is the word *Consti | tutio* [Constitution.] Beneath this, and

¹ The device of the women scrubbing a negro white implies labor in vain, in which a quibble seems combined. Women formerly were brewers, and Bagot, by his sign, defied competition; as to produce ale like his would be labor in vain. Bagot's house must have been quite celebrated, since Hutton (New View of London) speaks of the street as Old Fish street, or Labor in vain hill.

² James Francis Edward, usually styled the Chevalier St. George, was the eldest son of James II, born June 10, 1688, and died about 1760; he was known as "the Old Pretender." His son, Charles Edward, the "Young Pretender," called by the Scotch "Bonnie Prince Charlie," the hero of the romantic episode in which Flora Macdonald bore so prominent a part, was born in Rome, Dec. 31, 1720, and died in 1788.

on the ascending side of the wheel, the old Pretender, with his right hand extended towards the Pope, presents a paper on which appears *Reg.* In his left hand he holds what seems to be a broken sceptre; he is in court costume, and on his head is a miniature windmill; behind him, in two lines, *Preten | dent.* Beneath the wheel, and on his back, lies Cardinal Alberoni, his head to right, clinging to the wheel by his right arm, and giving with his left such support to the Pretender as his prostrate condition allows; typified by the latter's foot on the crozier, which is thrust forward for that purpose. Law, Alberoni and the Pretender are bound together by a cord. Above the Pope's head, *Paus Innocentius.*

Size 54. Het Groote Tafereel der Dwaasheid.

Before leaving this singular device, it may be proper to remark that there are, on both obverse and reverse, some accessories and veiled allusions not mentioned above. In regard to these, the intention of the satirist who produced the design is not sufficiently clear to enable us to determine whether or no the interpretations which have suggested themselves are those he had in mind. The historical questions involved are also somewhat complicated. The monument may perhaps allude to the recent death of Clement XI, the "father" of the Bull "Unigenitus," promulgated in 1713, against the Jansenists, and the immediate predecessor of Innocent XIII; his decease occurred March 19, 1721, only a few weeks after Law's arrival in Rome (see XX), shortly after the birth of the young Pretender. Possibly therefore the childish figure on the obverse merely typifies the folly of the hour, stripped of its vain pretensions, while the belted globe, or "orb" — which may typify the sovereign power, which Clement had lost by death, and the old Pretender by his father's expulsion from England, — lies on its side, its cross hanging downward, as if to intimate the hopeless condition of both Pontiff and Prince.

Why there should be the apparent reference in the legend to the *infant son* of the "Old Pretender," then less than three months old, is more difficult to explain.¹ The mortuary significance of the monument cannot refer to either of those princes, as both were living long after the death of Innocent, and we find nothing in the brief period of the reign of that pontiff which connects any of the characters here depicted with the affairs of the Stuart dynasty; the last reigning monarch of that house, Queen Anne, had been succeeded by the House of Brunswick in 1714, and the hopes of the young Pretender were only terminated by the battle of Culloden, in 1746. On the other hand, Innocent XIII was Pope from May, 1721, to March, 1724. He was petitioned by some French Bishops to recall the Bull above mentioned, but absolutely refused to do so. The device with its epitaph must therefore have been published before that refusal, for the Bull was by no means defunct. Both Clement and Innocent showed much favor to the old Pretender; he had been acknowledged by Louis XIV as James III of England in 1701. The young King Louis XV and the Regent gave him their powerful support; Law was among his staunchest adherents, as was also Giulio Alberoni, Prime Minister in Spain in 1715 (he was made a Cardinal in 1717), who "gave much encouragement to the English Pretender, in order to weaken the influence of

¹ See preceding note.

England on the Continent ; but the Quadruple Alliance against Spain having demanded his dismissal, he was on the 15th of December, 1719, ordered to leave Spain." He was a prominent candidate for the triple tiara, on the death of Innocent.

On the reverse it will be seen that a broken wing projects from the shoulder of Law ; by its form it recalls those assigned to the demon in the pictures of his combat with the Archangel Michael, and it is noticeable that the name of Innocent was Michel Angelo Conti ; Law has dropped his bladder bauble, which, like the fool on the obverse, he had been holding, and it bursts as it strikes the ground. On the opposite side of the wheel the Pretender seems to depend on the vanes of a windmill which appear behind his shoulder, for accomplishing his upward flight. The windy character of the schemes of the System has often been satirized on these medals. *Req., Paus* (both may be incorrectly spelled), and the allusion in *Constitutio*, I shall not attempt to explain.

XXXV.

Obv. Full-length figure of Law, standing, in court costume and facing three-quarters to left ; his left hand rests upon his hip, and in his right is a well-filled purse. Legend, above, AVS · KVNST · ALLES · GEWONEN [By craft all is won.] Border beaded.

Rev. A sorrowing woman seated, nearly facing ; a small round table at her right, on which her arm, upraised to her face, is resting ; a small bowl is near the edge of the table ; perhaps implying that she is meditating suicide. Legend, above, AVS · VNGLICK · ALLES · VERLOHREN [By bad luck (or misfortune) all is lost.]

The engraving of this medal is from a rubbing, kindly furnished me by the late Mr. Ed. Frossard. The price quoted was 200 marks.

Silver ; size 29. Numismatische Correspondenz, A. Weyl, Berlin, 1890.

XXXVI.

Obv. Clothed bust of a jolly old fellow, facing two-thirds to right, with full beard, and his head bald on top ; before him is part of a globe, showing the north Atlantic ocean, with its eastern and western coasts. Legend, above RISIT STVLITIAM TEMPORIS ILLE SVI [He laughed at the folly of his time].

Rev. Clothed bust of an old man, turned partly to the left, and weeping ; he is without beard, but has plenty of hair ; before him also is part of a globe, but in this one the pole is at the top, and his face is turned toward the south. Legend, above TEMPORIS ILLE SVI CASVS ET CRIMINA FLEVIT [He wept over the misfortunes and crimes of his time].

Silver ; size 29. Collection of Daniel Parish, Jr.

The man on the obverse is evidently in the temperate zone of the earth (the region of the Mississippi). He is comfortable, has realized upon his holdings, and therefore laughs at the follies of those who have not enriched themselves out of the abundance of

that happy region. The other has held on too long, he has reached the pole (the end of the scheme), is frozen out, has lost his money, and now mourns over the circumstances that have left him in this pitiable plight.

XXXVII.

Obv. Folly facing, enthroned amidst the clouds, and holding in his left hand a fool's bauble. He wears a crown and the traditional costume of the Court fool,—the slashed doublet with bells on its points. Legend, above RIDERE REGNARE EST [To laugh is to rule]. At bottom, *J. C. Roettiers fecit* (engraver's name).

Rev. A fool's coat of arms, on an oval shield divided horizontally; in the lower (and larger) portion the field is gold, studded with moths and charged with a fool's bauble erect. The "chief" or upper part of the shield, is typical of the moon's changes, showing the three visible phases, the growing, full and waning moon on a field of black, typical of night, as shown by the conventional heraldic lines indicating sable. The crest is a fool's cap and bells, surmounted by a night-prowling cat, walking to left; and behind him on an upright staff is a small pennant, charged with a single moth; on each side of the shield is a smoking torch, and the supporters are monkeys dressed as men; the whole device rests upon an ornamental scroll. Legend, above, LUNA DUCE AUSPICE MOMO. [With the moon as our leader, and under the auspices of Momus.] The moon's supposed influence over lunatics is here alluded to, and Momus is the god of nonsense.

Copper; size 45. My own collection.

The following extract from the *American Journal of Numismatics*, XXIII, p. 88, goes to show that this piece, which has long been considered as a Law medal, should hereafter be eliminated from the series. Having had it engraved, and the description as above written out long before the article in the *Journal* was published, I have concluded to insert it with this explanation. Referring to this piece, M. Alphonse de Witte (of the Royal Numismatic Society of Belgium) says:

This medal was struck in France toward the close of the reign of Louis XIV, as the decoration for a Society of the gay courtiers of that monarch, who called themselves the "*Régiment de la Calotte*." Mons. Emanuel de Torsac, of the royal body-guard, and Mons. Aymond, Portemanteur of the King, were its chiefs. This Society proposed to reform the customs and the style of their time by turning everything into ridicule (see *Mémoires pour servir à l'histoire de la Calotte*, Basle, 1725). They adopted as their emblem a skull-cap of lead. The commissions, the rules, and the proceedings of this Society of joyous fools were in verse. The medal is described as follows:—

Obv. The god Momus seated on a cloud. Legend, RIDERE EST REGNARE [To laugh is to reign, *i. e.* He who laughs, rules]. In exergue, J. C. ROETTIERS FECIT. *Rev.* LVNA DVCE AVSPICE MOMO [The moon our guide, and Momus our patron]. In the centre of the shield, the design showed a fool's bauble, in pale (perpendicular) on a field strewn with butterflies. In

chief upon a dark base was the moon at the full, having a crescent to the right and to the left. The crest was a skull-cap with double ear-laps, trimmed with hand bells and little sleigh bells, and bearing a weather-cock, having at its foot a rat passant. For lambrequins a cloud of smoke; and for supporters two monkeys, representing the one a gentleman of the robe, and the other a gentleman of the sword.

It will be observed that the description while in the main agreeing with the cut, yet differs in several particulars. For instance, the legend on obverse reads RIDERE EST REGNARE while on the cut it is RIDERE REGNARE EST; the engraver's name is given in *capital* letters, and is "in exergue," while the cut shows that it is in *script*, and crowded close to the rim, and that there is no sockel or exergual line. It is therefore quite plain that if M. de Witte's description was accurately copied in translating it for the printer (which may be doubtful), there must have been *two* obverse dies.

XXXVIII.

Obv. Bust in profile to right, in military costume with high, embroidered collar and scarf. Legend, J. A. B. LAW M^{ON} DE LAURISTON MIN^{TR} SEC^{RE} D ET^T DE LA M^{ON} DU ROI [James Alexander Bernhard Law, Marquis of Lauriston, Minister and State Secretary of the Royal Treasury]. On the lower part of the bust and close to the rim, BARRE F. 1821. (Name of engraver.)

Rev. A mantle of ermine, surmounted by the coronet of a marquis, and charged with the family arms; viz., a shield surmounted by a similar coronet as a crest, on a field of ermine, a bend gules (red) between two game cocks proper, the supporters being unicorns; suspended from a bar beneath are two decorations, probably the cross of the Legion of Honor, and of the Order of the Bath. Legend, NEC OBSCURA NEC IMA [Neither obscure things nor the lowest things]. At bottom, 1821 and near the border to right, BARRE F.

Copper; size 43.

James Alexander Bernhard Law de Lauriston was born February 1, 1768. He was the representative in the male line of the Comptroller General, a nobleman of the highest consideration in the French Court, and a peer of France under the title of Count Lauriston.

On the 6th of June, 1823, he was raised to the dignity of Marshal of France, in the room of Prince Eckmuhl, deceased, and appointed Commander in chief of the second corps of reserve of the French army in Spain. — *Wood.*

Like the *first* medal of the series, this, the *last*, has only a remote connection with Law and his System. It is, however, interesting as establishing the fact that a century after the collapse of the scheme, the family was still highly honored in France, the date which it bears, 1821, making it a sort of family centennial. It has also a practical interest, because of arms and motto, and therefore seems to be fairly entitled to a place in this remarkable group.

"LAUS DEO."



34



35



37



35



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38

MEDALS OF JOHN LAW.

TABLE SHOWING THE METALS IN WHICH THE PIECES WERE STRUCK.

Those marked * were in my own collection.

I	Silver				XX			Tin*	
II	Silver*				XXI	Silver	Copper		
III	Silver		Tin*		XXII	Silver	Copper		
IV	Silver		Tin*	Lead	XXIII	Silver			
V	Silver		Tin		XXIV	Silver			
VI	Silver				XXV	Silver	Copper*		Lead
VII	Silver		Tin*		XXVI	Silver	Copper		Lead
VIII	Silver				XXVII	Silver	Copper		Lead
IX	Silver*		Tin	Lead	XXVIII		Copper*		
X	Silver				XXIX		Copper*		
XI	Silver				XXX		Copper		
XII	Silver		Tin		XXXI			Tin*	
XIII	Silver	Copper	Tin	Lead	XXXII	Silver*			
XIV	Silver				XXXIII	From Taf-	ereel der	Dwaas-	hied.
XV	Silver				XXXIV	From Taf-	ereel der	Dwaas-	hied.
XVI	Silver				XXXV	Silver			
XVII	Silver		Tin*		XXXVI	Silver*			
XVIII			Tin*		XXXVII		Copper*		
XIX	Silver				XXXVIII		Copper*		

TABLE SHOWING THE CORRESPONDING NUMBERS FROM ALEXI AND AMERICAN COLONIAL HISTORY.

BENJ. BETTS.	ALEXI.	AM. COL. HIST.	BENJ. BETTS.	ALEXI.	AM. COL. HIST.
I	XVIII	125	XX	XV	141
II	I	114	XXI	VIII	128
III	IX	130	XXII	VII	118
IV	IV	123	XXIII	XVI	127
V			XXIV	? XVI	126
VI	III	124	XXV		
VII	V	122	XXVI	(1) X	115
VIII		140	XXVII	(2) X	116
IX	XII	121	XXVIII		
X			XXIX		139
XI	XIII	131	XXX	XVII	138
XII	XIV	137	XXXI		
XIII	XI	119	XXXII	XIX	120
XIV			XXXIII		
XV		134	XXXIV		
XVI		133	XXXV		129
XVII	II	117	XXXVI		136
XVIII		132	XXXVII		
XIX	VI	135	XXXVIII		

NEW DESIGNS FOR U. S. COINS.

THE designs of the gold coins of the United States will be changed some time during the coming fiscal year by order of the President. The work of preparing these new designs has been placed in the hands of a celebrated New York artist. President Roosevelt believes that the gold coins now in use are inartistic, and after discussing the matter with Treasury officials decided that a change was desirable; in this he will doubtless have the cordial approval of all numismatists. As a result appropriate designs, artistic in

effect and beautiful in workmanship are soon to be submitted for his consideration.

Under the law the President has a good deal of authority in prescribing the devices or emblems which shall appear on our national coins, although Congress has made certain limitations. The law provides that the designs on coins shall not be changed oftener than once in twenty-five years, and that on each coin there shall appear an emblem of Liberty, the year of coinage and the motto "E PLURIBUS UNUM." Beyond the limits of this general description, the President may do as he likes. The present gold coins have been in use about fifty years. A somewhat more artistic treatment on heraldic lines of the eagle may perhaps be expected,—not so florid as some of the double-headed examples on German and Russian coins, but far indeed removed from that which disfigures our dollars. The trial pieces will be awaited with interest. The artist's name has not been publicly announced, but it is hinted that St. Gaudens has been selected.

R.

MEDAL IN HONOR OF DR. VON LIEBENAU.

IN November, 1906, Dr. Theodore von Liebenau completed forty years as Archivist of the Canton of Lucerne, Switzerland. During this period he has rendered distinguished services to students of history, heraldry and numismatics, and has published numerous valuable and interesting monographs having reference to Swiss history. In recognition of this event and of his contributions to the kindred sciences mentioned, their members have united in preparing and presenting him with a medallic testimonial. The design was made by M. Jean Kaufmann, of the Swiss Numismatic Society, a fellow-citizen of Dr. Liebenau, and well known to collectors by the numerous medals which he has executed, and which have been most favorably received at the Expositions held within the last few years in Paris, Munich, Brussels and Geneva; the testimonial medal was struck in Lucerne. The obverse has an excellent portrait of Dr. Liebenau; the reverse shows a seated female figure, to observer's left, and heavily draped; she leans upon a table and is studying a scroll; her arms rest upon a closed book from which hangs a large seal; on the table are a student lamp and an inclined case or drawer filled with coins. On the field behind her is the inscription in twelve lines: DIE | SCHWEIZERISCHEN | GESELLSCHAFTEN | FÜR VOLKSKUNDE | HERALDIK | NUMISMATIK | DER | V. ÖRTIG. | HISTORI | SCHE | VEREIN | 1906 (The Cantonal Historical Union of the Swiss Societies of Folk-lore, Heraldry and Numismatics. 1906.) Size, 45 mm. An impression in gold is to be presented to Dr. Liebenau; examples in silver at twenty francs, and in bronze at ten francs each, can be obtained by collectors of M. Jean Kaufmann, 26 Kapellgasse, Lucerne.

P.

MEDALS OF MAXIMILIAN AND THE SECOND MEXICAN EMPIRE.

IN Vols. XXXIII and XXXIV of the *Journal*, descriptions with illustrations were given of the imperial coinage of the Second Empire in Mexico, struck during its brief existence, and of the medals issued either in that country or abroad, relating to the unhappy career of Maximilian and his Empress, Carlotta. Since the conclusion of those articles six more medals of that series have come to my knowledge, — four of them through the kindness of the well-known Austrian numismatist, Dr. J. Brettauer, of Trieste, who sent me, some time ago, rubbings from examples in his own collection. Descriptions of the six are given below, to complete the catalogue, as far as may be, and they are numbered consecutively from No. 25, the last of the Maximilian medals described.¹

26. *Obv.* Heads of the Emperor and Empress, jugata, in profile to left. Beneath the truncation of the head of Maximilian, C. OCAMPO G. (engraver's name.) A sprig of olive at each side, the tips of the branches approaching the ends of the legend.² Legend: MAXIMILIANO Y CARLOTA EMPERADORES

Rev. A representation of the Aztec calendar (or zodiacal) stone. No legend.

From a rubbing; metal not stated. Size 33.

27. *Obv.* Head of Maximilian, in profile, to left. Legend: MAXIMILIANUS to left, and IMPERATOR to right.

Rev. Head of Carlotta, in profile, to right. Legend: CARLOTTA to left, and IMPERATRIX to right. The planchet has an eye for suspension.

In my possession. Copper. Size 24.

28. *Obv.* Half-length figure of Maximilian, facing three-quarters to left, in military dress, with scarf and several decorations. Beneath the bust, in very small letters, KEIN (name of engraver). No legend or date.

Rev. Inscription in six lines: IN ETERNA MEMORIA | DI MASSIMILIANO | IMPERATORE DEL MESSICO | I TRIESTINI | GRATI E DOLENTI | MDCCCLXVII [The grateful and sorrowing citizens of Trieste, to the eternal memory of Maximilian, Emperor of Mexico, 1867.]

Tin. Size 49.

29. *Obv.* The heads of Maximilian and Carlotta, jugata, in profile to left, the Emperor with moustache and heavily bearded. Beneath the curved truncation of the Emperor, J. WURDEN (the engraver's name); at the bottom is a five-pointed star. Legend: CHARLOTTE IMPÉRATRICE. MAXIMILIEN EMPEREUR. Apparently from the same die as my No. 2 of this series.

Rev. Inscription in nine lines: GRANDS | PAR LES DESSEINS. | IMMORTELS | PAR LE MALHEUR | — | SOUVERAINS | LE 10 JUILLET 1864. | MARTYRS | LE 19 JUIN

¹ See Vol. XXXIII: pp. 109, 110.

² This obverse is from the same die as my No. 22 of this series.

1867. | MEXICO—QUERETARO. [Great in their plans, immortal by their misfortune. Sovereigns, July 10, 1864; martyrs, June 19, 1867, etc.] The whole surrounded by a wreath, composed of a branch of palm (to left) and a branch of laurel (to right), the stems crossed at bottom and tied with ribbon.

Bronze. Size 68.

30. *Obv.* In the centre, within a double-lined circle (19-24 mm. diameter), bust of Maximilian, in profile to left, in uniform, with the Order of the Golden Fleece; between the lines of the circle surrounding the bust is the legend (beginning at the bottom): ALL' AUSTRIACA MARINA, CUI POSI TANTO AFFETTO, A QUANTI LASCIO AMIGI LUNGO I LIDI DELL' ADRIA, IL SUPREMO MIO VALE. (16 GIUGNO | 1867) [To the Austrian Marine, for which I have so strong a regard, and to my old friends left on the shores of the Adriatic, I bid my last farewell. June 16, 1867.] The surrounding field is divided into four equal parts by as many full-length winged figures standing on the outer rim, the heads toward the centre (23 mm. in height). The spaces between these figures are divided into two parts by lines conforming to the curve of the rim, and by a broken circle of very small pellets; the outer portions next the rim are panels, each containing an inscription; the inner portions over these panels are occupied by allegorical groups, having reference to the enclosed inscriptions; the one immediately below the bust is a winged Victory flying to the right, looking backward while holding a wreath in her uplifted left hand; the next panel to the right has a sea-god drawn by aquatic monsters; that at the top contains a seated figure dispensing charity; a female is kneeling at right; the fourth panel has Neptune driving sea-horses to the right, but the details in all are too indistinct in the rubbing to be recognized; the standing figure to the right of the first panel represents Neptune with his trident, and is the only one of the four clearly to be distinguished; two of the others appear to be holding scrolls, and the third a sceptre (?). The several inscriptions are as follows: At the bottom, in three lines, A MASSIMILIANO D'AUSTRIA | IMPERATORE DEL MESSICO | MDCCCLXXV [To Maximilian of Austria, Emperor of Mexico. 1875.] At the right, in two lines: DELLA MARINA MERCANTILE | PROTESSE LE SORTI. [He guarded the interests of the mercantile marine.]² At the top, in three lines: CON ANIMO LIBERALE SOCCORSE I POVERELLI | COLLA CREAZIONE DI MIRAMAR ABBELLI TRIESTE | SUA PATRIA D'ELEZIONE. [With a liberal heart he aided the unfortunate; by elevating him (to the Mexican throne) at Miramar, his father-land by adoption honored Trieste.] At the left, in two lines: DUCE DELL' ARMATA NAVALE | NE CURO LO SPLENDORE [Admiral of the Navy, he cared not for display.]

Rev. In the field, the monument erected in honor of Maximilian at Trieste in 1875, representing the Emperor in military dress, standing facing slightly toward the left, in the attitude of speaking; the right arm out-

¹ The date is that of mintage.

² The reference is to his service rendered in improving the Austrian harbors on the Adriatic.

stretched toward the left. He stands upon a short column enriched with sculptures, this being supported by a paneled base ornamented with winged figures in full relief, the one in front holding a trident. Legend: ERETTO IN TRIESTE PER LIBERALITA D' AMMIRATORI NAZIONALI E STRANIERI [Erected in Trieste by the liberality of his admirers, citizens and foreigners.] At the left of the base, JOH · SCHILLING | INV. At the right of the base, J · TAUTENHAYN | INC.

Bronze. Size 70.

31. *Obv.* St. Joseph and the Virgin, standing; between them is a child (St. John the Baptist), his head surrounded by rays; the Virgin, to right, is holding the infant Jesus in her arms. Legend, within a lined circle: DOMINUS COELI ET TERRAE SUBDITUS ILLIS ERAT [The Lord of heaven and earth was beneath them, or their support.] At bottom, 1865 A border of shells (or leaves) surrounds the whole. Edge-loop for suspension.

Rev. In the field, the Virgin of Guadalupe. Legend, within a lined circle: NON FECIT TAL ITER OMNI NATIONI. [He hath not dealt so with any nation.] A circle of very small pellets surrounds the whole. The border ornamented thus: · W · W ·; below the figure of the Virgin, M 1865 O [Mexico, 1865.)

Metal not stated. Size 37.

BENJAMIN BETTS.

February, 1907.

UNITED STATES COINAGE FOR 1906.

THERE was a smaller amount of coinage at the United States Mint in the last fiscal year than for a long time, owing chiefly to the exhaustion of the stock of silver bullion. The annual report of George Roberts, Director of the Mint, shows that the total of domestic coinage was 167,371,035 pieces, having a value of \$60,216,746. Of this \$53,002,097 was in gold coin, \$4,016,368 subsidiary silver, \$2,302,397 in nickels, and \$895,884 in bronze one cent pieces.

The Philadelphia Mint was idle three months, and the New Orleans Mint four months. The San Francisco Mint did not work after the earthquake and fire. The original deposits of gold bullion at the Mints and Assay Offices, exclusive of all transfers between the offices during the year, were of the value of \$153,109,493. The amount of silver received at the mints was \$9,451,530 standard ounces. While the value of the coinage for the period under notice was considerably smaller than in the preceding year, the total number of pieces struck was very much larger because of the demand for "small change." The issue of one cent and five cent pieces was larger than ever before, and fifty per cent. larger than the fiscal year of 1905.

The total earnings of the Mint service from all sources, including seigniorage on subsidiary and minor coins, aggregated \$3,707,927. The total expenditures were \$1,784,100. Director Roberts estimates the total consumption of new gold in the United States in the year to have been \$27,621,999, and of new silver 19,411,654 fine ounces.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XLI, p. 52.)

AGAIN there are additions to the previous lists.

V. THE UNITED STATES. B. 2. *Hospitals.*

2427. *Obverse.* Upon a border of bunched laurel leaves and berries, five small shields, bearing respectively crossed muskets, crossed cannon, crossed flags, an anchor, and the Geneva cross. In field, the Rhode Island arms, a shield bearing an anchor, and surmounted by band upon which: STATE — OF — RHODE — ISLAND Beneath, another band bearing: HOPE

Reverse. THE STATE OF | RHODE ISLAND | TO THOSE | FAITHFUL WOMEN | WHO
TENDERLY MINISTERED | TO THE | NEEDS OF THE SOLDIERS | DURING THE | WAR WITH
SPAIN | 1898

Bronze. 20. 32mm. Convex-concave. With loop and red, white, and blue ribbon, with pin and bar, upon which, engraved: · Agnes · C · Storer ·

VI. GREAT BRITAIN. A. *Personal.*

John Dalton (1766–1844), of Manchester. Discoverer of Color Blindness.

Besides No. 1066, there is

2428. *Obverse.* Bust.

Reverse. Inscription.

Bronze. 28. 43mm. By C. F. Carter. *Numismatic Circular*, Supplement, Oct., 1906, No. 167.

E. *Medico-Ecclesiastical.*

Touch Piece of Charles III, the young Pretender (1720, succeeded as Pretender 1765–1788).

I am now able to give the description of this.

(1200.) *Obverse.* Similar to those of Nos. 1196–7 and 9, save CAR · III · D · G ·
M · B · ET · H · R ·

Reverse. Similar to those of the same numbers.

Silver only. 14. 23mm. The rarest of all the English Touch pieces. Hoblyn, *Canadian Ant. and Num. Journal*, July, 1882, p. 23. In the Boston collection, the gift of Dr. F. P. Weber, of London.

F. 1. *Dentists.*

London. Blunt.

2429. *Obverse.* Similar to that of No. 1230, save instead of Great Windmill | Street near Brewer | Street Golden | Square it bears Great Windmill | Street near the | Haymarket | London (engraved).

Reverse. Blank.

Copper (an effaced halfpenny of the 17th century). 18. 28mm. In the Boston collection, the gift of Dr. Weber, of London.

VIII. BELGIUM. B. 1. *Medical Colleges.*

Brussels. National Veterinary College.

2430–1. There are two medals, 39 x 25mm., and 34 x 34mm.

Dupriez, Cat. 85, 1906, Nos. 1905–1906.

Brussels. School of Practical Medicine.

2432. *Obverse.* As that of No. 2010, bust of William I, etc., save within field:
PROEM : OPER : ANATOM : GRANDEL EX ANDAGORA (HANNO —) 1826.

Silver. 28. 44mm. Dupriez, Cat. 90, 12 Dec., 1906, No. 325.

Templeuve. Veterinary College.

2433. *Obverse*. The royal crowned shield. Around, upon a band: ECOLE DE MEDECINE — VETERINAIRE DE L'ETAT Beneath, upon a band: DIRECTION

Reverse. Blank.

Bronze. 16 x 14. 25 x 23mm. Communicated by Mr. F. De Nobele, of Brussels.

B. 2. *Hospitals*.

2434. *Obverse*. DISPENSAIRE VESALE, 31, RUE DE L'ETOILE, PRES DU GRAND SABLON

Reverse. BON POUR UN BAIN A VAPEUR.

Copper. De Nobele, Cat. 2, 1906, No. 72.

B. 3. *Medical Societies*.

Besides Nos. 2089-90a, there is

2435. *Obverse*. Head, to left. Beneath: J. MAIRE | BRUX. Inscription: LEOPOLD II ROI — DES BELGES

Reverse. Oak and laurel branches crossed and tied by ribbon. Inscription: SOCIETE ROYALE PROTECTRICE DES ANIMAUX | BRUXELLES (between rosettes).

Silver. 30. 47mm. In the Boston collection.

D. *Epidemics*.

Cholera. Brussels, 1854.

2436. Similar to No. 2141, save with addition: FONTE D'ECK ET DURAND.

Bronze. 54. 86mm. Dupriez, Cat. 85, 1906, No. 1313.

The regular sequence is now resumed.

XI. SWEDEN (continued). A. *Personal* (continued).

Dr. Nils Gabriel Sefström (1787-1845), of Stockholm.

2437. *Obverse*. Bust, to right. Beneath: LUNDGREN F. Inscription: NILS GABRIEL SEFSTROEM.

Reverse. Within an oak and laurel wreath: MINNE OCH ERKAENSLA AF FAHLU BERGSKOLAS ELEVER. Exergue: DEN 28 JAN. 1839.

Bronze. 33. 53mm. Duisburg, Suppl. II, p. 22, DLXXa, No. 1; Hildebrand, p. 336. In the Government and Boston collections.

2438. *Obverse*. Bust, to right. Beneath: L. A. Inscription: N. G. SEFSTROEM M. D. PROF. DIRECT. SCHOL. MET. FALUN. | N. 1787. O. 1843.

Reverse. Vulcan, seated at anvil, with hammer and pincers; Minerva, with shield, standing at right. Legend: QUEM DOCUIT MULTAQUE INSIGNEM REDDIDIT ARTE. Exergue: SOCIO DE ARTE CHEM. ET RE | METALL. OPT. MERITO | REG. ACAD. SC. SVEC | 1861.

Silver, bronze. 18. 30mm. Duisburg, Suppl. II, p. 22, DLXXa, 2; Hildebrand, p. 434, No. 2. In the Government and Boston collections.

Solander. See under Great Britain, No. 888.

Dr. Johan Zacharias Strandberg (1712-1792), of Stockholm.

2439. *Obverse*. Head, to right. Beneath: I. G. WIKMAN. Inscription: ZACH. STRANDBERG M. D. ASSESSOR COLL. MEDICI.

Reverse. SOCIO | OPTIME MERITO | IN LITTERAS | MUNIFICO | LUGENS | AC · R · SC · ST · | 1794.

Silver, tin. 21. 33mm. Edges milled. Sacklén, p. 106; Rudolphi, p. 151, No. 625; Kluyskens, II, p. 481; *Ibid.*, Cat., p. 110, No. 49; Duisburg, p. 207, DXLVII; *Ibid.*, Cat., p. 61, No. 701; Hildebrand, p. 229. In the Government and Boston collections.

Dr. Olof Swartz (1760–1818), of Stockholm.

2440. *Obverse*. Nude bust, to right. In front, the decorations of the Polar Star, and Vasa. Beneath: M. F. Inscription: OL · SWARTZ BOTANICUS CELEB.

Reverse. A lily of the valley. Legend; HONOS DUM PRATA VIREBUNT Exergue: SECRETARIO SUO MERITISS. | DEF. MDCCCXVIII | ACAD. SCIENT. SVEC.

Silver, bronze. 21. 32mm. Rudolphi, p. 152, No. 629; Kluyskens, II, p. 483; *Ibid.*, Cat., p. 108, No. 21; Duisburg, p. 211, DLX; *Ibid.*, Cat., p. 62, No. 710; Hildebrand, p. 287; Schulman, Arnhem Cat. No. 66. In the Government, Boston, and University of Pa. collections.

Emanuel Svedenborg (1688–1772), of Stockholm. Anatomical writer.

2441. *Obverse*. Bust, to left. Beneath: L. A. Inscription: EMANUEL — SVEDENBORG

Reverse. A man in a cloak, with torch, entering a cave. Legend: QUAERENTI DEFUIT ORBIS Exergue: ARCANA VELO SUBLATO | ADSPEXIT VATES | MDCLXXII | (rosette)

Silver. 18. 30mm. Duisburg, Suppl. II, p. 18, No. DXXXIIa, 1; Hildebrand, p. 174, No. 2, fig. In the Boston collection.

There is a slight variety of this. Hildebrand, p. 174, No. 3.

2442. *Obverse*. Bust, to right. Upon truncation: P. L. Inscription: EMANUEL SVEDENBORG. | NAT. 1688. DEN. 1772.

Reverse. A man in robe before the temple of Isis. Above: TANTOQUE EXSULTAT | ALUMNO. Exergue: MIRO NATURAE INVESTIGATORI | SOCIO QUOND. AESTIMATISS. | ACAD. REG. SCIENT. SVEC. | MDCCCLII.

Silver, bronze. 18. 30mm. Duisburg, Suppl. II, p. 18, DXXXIIa, 2; Hildebrand, p. 173, No. 1. In the Government and Boston collections.

2443. *Obverse*. Bust as in preceding.

Reverse. A building among trees. Above: TRICHILA | EM. SVEDENBORG Exergue: IN SKANSEN | TRANSPORTATA | 1896.

Aluminum. 18. 30mm. In the Boston collection.

Dr. Carl Peter Thunberg (1743–1828), of Upsala.

2444. *Obverse*. Bust, to right. Beneath: C. E. Inscription: C · P · THUNBERG M · D · BOT · PR · R · O · W · C · M ·

Reverse. Within laurel branches tied below by ribbon and touching above: INSPECTORI SUO | PATERNAE | PER XXIX ANNOS | CURAE MEMOR | STUD · INVENTUS UPS · | SMOLANDICA | MDCCCXVIII

Silver, bronze. 19. 33mm. Edges milled. Sacklén, p. 545; Rudolphi, p. 159, No. 658; Kluyskens, II, p. 501; *Ibid.*, Cat., p. 110, No. 42; Duisburg, p. 212, DLXVI, 1; *Ibid.*, Cat., p. 62, No. 716; Hildebrand, p. 308, No. 1a. In the Government and Boston collections.

2445. As preceding, save COMM. on obverse, and UPSAL. on reverse.

Hildebrand, p. 308.

2446. *Obverse*. Head, to right. Beneath: M. F. Inscription: C. P. THUNBERG MED. ET BOT. PROF. UPS. R. O. W. C. | NAT. 1743 DENAT. 1828

Reverse. A female, erect and facing, holds in right hand a plant. Legend: SUI LATE REGINA TRIUMPHIS Exergue: SOCIO SUO MERITISS | R · ACAD · SCIENT · | SVEC ·

Silver, bronze. 18. 30mm. Kluyskens Cat., p. 110, No. 42a; Duisburg, p. 213, DLXVI, 2; *Ibid.*, Cat. p. 63, No. 717; Van Der Chijs, *Tijdschrift*, etc., I, p. 462; Hildebrand, p. 308, No. 2. In the Boston collection.

Dr. Lars Christian Tingstad (1750–1832), of Stockholm. Prof. of Anatomy and Surgery.

2447. *Obverse*. Bust, to right, with decoration. Upon truncation: C. E. Inscription: L · C · TINGSTADIUS PROFESS · RIDD · AF K · W · O.

Reverse. A caduceus, book, hammer and anvil, plough, and bale; at right, a ship, at left the setting sun. Inscription: KL · SV · PATR · SAELLSK. Exergue, a scroll.

Silver, bronze, iron. 20. 35mm. Rudolphi, p. 159, No. 659; Kluyskens, II, p. 502; Duisburg, p. 213, DLXVII; Hildebrand, p. 318. In the Boston collection.

Dr. Erik Carl Trafvenfeldt (1774–1835), of Stockholm.

2448. *Obverse.* Head, to right. Beneath: M · FRUMERIE · Inscription: C TRAFVENFELT M · D · R · COLL · SAN · ASS · PROF · EQV · O · ST · P · ET V.

Reverse. Within laurel branches tied by ribbon above and below: SODALI DILECTO | ET PER QUINQUENN · | SECRETARIO | OPT · MERITO | SOCIETAS | MEDICOR · SVEC · | A · MDCCCXVII ·

Silver, bronze. 22. 38mm. Edges milled. Sacklén, p. 242; Rudolphi, p. 160, No. 663; Kluyskens, II, p. 507; *Ibid.*, Cat., p. 110, No. 50; Duisburg, p. 213, DLXIX; *Ibid.*, Cat., p. 63, No. 719; Hildebrand, p. 321, No. 1. In the Government and Boston collections.

See also Berzelius, No. 2260.

Dr. Georg Wahlenberg (1780–1851), of Upsala.

2449. *Obverse.* Bust, facing. Beneath: L · A · Inscription: G. WAHLENBERG M. D. HIST. NAT. PROF. UPSAL.

Reverse. Flora, standing. Legend: DILATAVIT REGNA MEA ET DELINEAVIT. Exergue: SOCIO BOTAN. ILLUSTR. R. ACAD. SCIENT. SVEC. MDCCCLXII.

Bronze. 18. 30mm. Kluyskens Cat., p. 110, No. 51; Duisburg, Suppl. II, p. 23, DLXXIIIb. In the Government collection.

Dr. Johan Gottskalk Waller (1709–1785), of Upsala. Pharmacist.

2450. *Obverse.* Head, to left. Beneath: C · E · Inscription: J · G · WALLERIUS · PROF · UPS · EQ · ORD · R · VASAEI.

Reverse. An angel, to right, using a microscope; before him chemical apparatus. Legend: IN ORDINEM — ET USUM. Exergue: CHYMICO ET MINER. | ILL · SOCIO DESID. | AC · R · SC · ST ·

Silver, bronze, Berlin iron. 20. 33mm. Lüdecke, VII, p. 229; Sacklén, p. 598; Rudolphi, p. 167, No. 692; Kluyskens, II, p. 594; Duisburg, p. 206, DXLII; *Ibid.*, Cat., p. 61, No. 697; Hildebrand, p. 214. In the Boston collection.

Dr. Lars Johan Wallmark (1785–), of Upsala.

2451. *Obverse.* Head.

Reverse. Allegory.

Silver. 1868. Tschiesde and Köder Cat., 6 Oct., 1887, No. 3737.

Dr. Adolf Fredrik Wedenberg (1743–1828), of Stockholm.

2452. *Obverse.* Head, to right, with broad curl over ear. Beneath: M. FRUMERIE · Inscription: A · F · WEDENBERG REG · MED · PRIM · EQV · ORD · VAS.

Reverse. Lucina with crescent on head, holding flower and torch. Legend: SPES MATRUM SOBOLUMQUE SALUS Exergue: SOCIO SENIORI CURA PUERP · | ET ORPH · PER XLII ANN · | MERITISSIMO | SODALITAS PRO PATRIA

Silver, bronze. 24. 40mm. Struck in 1820. Sacklén, p. 404; Rudolphi, p. 169, No. 698; Kluyskens, II, p. 608; *Ibid.*, Cat., p. 109, No. 41; Duisburg, p. 212, DLXV; *Ibid.*, Cat., p. 62, No. 715; Storer, Medals of Obstetrics, No. 48; Hildebrand, p. 305. In the Government and Boston collections.

Dr. Johan Carl Wilcke (), of Stockholm.

2453. *Obverse.* Bust.

Reverse. Inscription, in six lines.

Silver. By Enhorning, 1797. Duisburg, DXLIX; Hildebrand, 241.

B. 1. *Medical Colleges.*

Lund.

Medical Faculty of Carolina University.

2454. *Obverse.* Androcles removing a thorn from a lion's paw. Legend: DEVS
CREAVIT MEDICVM Inscription: SIGILLVM FACVLTATIS MEDICAE

Reverse. Blank.

Kihlgrin, Diss. Hist. de Numis et Sigillis Lundensibus: 1741 p. 61.

Stockholm.

Royal Medical College.

See Baeck, No. 2234, Ekströmer, No. 2274, Nystrom, and Strandberg, No. 2439.

Royal Sanitary College.

See Schulzenheim, No. 2426, and Trafvenfeldt, No. 2448.

In this connection may be mentioned the medal of the Botanic Garden at Upsala.

B. 2. *Hospitals.*

Stockholm.

Maternity Hospital.

2455. *Obverse.* A female, to left, with two children. Upon base, at left: c. e.

Reverse. MINNE | AF FRAML · | GROSSHANDLAREN | CARL MAGN. NYSTROEMS | FRI-
KOSTIGHET | EMOT ALLMAENNA | BARNBOERDSHUSET—I STOCKHOLM. (In commemora-
tion of the generosity of the too early deceased c. m. n. towards the General Lying-in
Hospital at Stockholm.) Exergue: K. COLL. MED. | 1795.

Silver, bronze. 20. 32mm. Hildebrand, p. 228. In the Boston and Brettauer
collections.

Do. Royal Carolian Medico-Chirurgical Institute.

See Retzius, No. 2404.

Do. Royal Hospital.

See Ekströmer, No. 2274, and Hagströmer, No. 2279.

The following may be included here.

2456. *Obverse.* SECOVRS. AVX. BLESSES MILITAIRES (rosette)

Reverse. EXPOSITION. ET. CONFERENCES. INTERNATIONALES (rosette) Within
field: A S. A. R. LE PRINCE DE SVEDE ET DE NORVEGE. PARIS | 1867

Gold. Hildebrand, II, p. 516, No. 7.

2457. *Obverse.* A soldier with but single arm and leg, sitting beside a trophy.
Legend: A REFULLA SAR (honorable wounds.) Exergue: 5⁸/₇ (1762)

Reverse. Masonic emblems. etc. Inscription: SVENSKA ARMEENS LOGE

Silver. 16. 25mm. By C. Ljungberger. Marvin, Medals of the Masonic Frater-
nity, p. 172, CCCCXXXII.

B. 3. *Medical Societies.*

Stockholm.

Medical Society.

See under France, Pasteur.

Do. Medical Society of Sweden.

See Afzelius, No. 2231: Berzelius, Nos. 2257, 2260; and Trafvenfeldt, No. 2448.

Do. Royal Chirurgical Society.

See Schützer, No. 2424.

C. *Medical Events.*

1767. Recovery of Queen Louise Ulrika.

2458. *Obverse.**Reverse.*By Carl Gustav Fehrman. *Numismatic Circular*, Oct., 1901, p. 4895.

[To be continued.]

THE "EMBLEM OF LIBERTY" ON OUR COINS.

IN the regulations which determine the devices that may be placed on the coins of the United States, it is provided that they shall bear an "emblem of Liberty." The manner in which this emblem shall be depicted is not prescribed, nor is there any law defining what emblem shall be used. This has been left largely, if not entirely, to the taste of the designers who are charged with preparing the devices to be used in engraving the dies, which, however, must be approved by higher authority before their adoption, and when that approval has been given, the device cannot be changed for a fixed term of years. As every collector knows, the conventional emblem of Liberty has been, from the earliest days of our coinage, generally confined within the narrow limits of a female head with a fillet or coronet inscribed LIBERTY, or else having the word in the legend above; on some of the silver coins a seated female figure appears, with the national arms beside her, decorated with a ribbon having the same inscription. The first of the Liberty heads, with locks unconfined and floating to the breeze, was no doubt suggested by the famous French device shown on the *Libertas Americana* medal, and had the Liberty cap and staff resting on her shoulder. The staff and cap appear on all the coins which have a seated figure except the Trade Dollars; and the various modifications of the Liberty cap, which began to be used on the first gold coins struck in 1795, and on the silver coinage also early in the last century, had little to commend them. The only exception that seems to have been made to this device was that shown on the small Three-cent pieces struck in 1851, which in place of the head bore a star of six points, having the national arms on its centre, and which required a liberal construction, if it was to be regarded as an "emblem of Liberty." In 1854 the "bonnet," as it was often called,—always suggestive of the excesses of the French Revolution, and which had given place to a simple fillet or band in 1838,—was abandoned on some of the smaller gold coins and an Indian head with a feather head-dress, sometimes called a panache, was substituted. An Indian head had appeared on the octagonal Quarter-dollars, struck by private parties in California in 1852, but these pieces were never in general circulation.

The use of the panache in place of the Liberty cap was continued on the gold Dollars struck from 1864 to 1889, when the coinage of those pieces was discontinued. It was placed on the Three-dollar coins of gold, struck from 1854 to 1889, when they also were discontinued, but was never used on the silver coins. It is, however, familiar to all from its appearance for many years on the Cent.

The suggestion of the panache is said to have come from a visit of a delegation of Indians from one of the tribes of the North-west, who came to

talk with the "Great Father" in Washington; and while in the East they were taken to see the operations of the Mint. At that time, as the story is told, Miss Sarah Longacre, the daughter of the Mint engraver, was present while the chiefs and their followers were going through the building, and attracted the attention of their leader. In a mood of sportiveness he took his crown of feathers from his head and placed it upon hers. She was a child of five or six years of age, and as she stood for a moment wearing the novel head-dress, some one of the company made a sketch of the little maiden and her feathery cap, and in due time the design was engraved and used upon the coins, dies for which were then in preparation. Such is the story as told by a correspondent of a New York newspaper. Whether the tale is a true one the writer is unable to say; but certainly the device is far more appropriate to American coins than the conventional cap, which was originally given to the slave who had been freed by his Roman master, the awkward bonnet on our first gold coins, or the equally hideous turbans that so long disfigured the matronly heads on the silver pieces in the later years of the first half of the last century.

J. C. F.

ANOTHER VERDI MEDAL.

In the *Journal* for July, 1905, descriptions were given of twenty-four medals—some of which were illustrated—which had been struck in honor of the eminent Italian composer, Giuseppe Verdi, during his life, or in his memory after his death, which occurred January 27, 1901. The list closed with one of 1903. There is another of considerable rarity, only a few impressions of which were struck for subscribers, which is not included in that list, not having been completed until after the late Signor Ambrosoli had prepared the catalogue which formed the basis of the *Journal* article. This appeared about the first of February, 1905, and commemorated the fourth anniversary of the departure of the great master. It was modelled in wax by Signor Enrico Michelassi, and cast in bronze by Signor Niccoli Giulio, both of Florence. To complete the catalogue as far as possible, we give a description of this medallion, the diameter of which was 90 mm.

Obverse. Portrait bust, clothed, of Verdi; he is shown facing, and wears the "slouch hat" so often represented in previous medals in his honor. Legend: GIUSEPPE on the left, VERDI on the right.

Reverse. A winged figure, typical of Fame, seated at the right on a cross-beam, the ends of which unite with the broad circular rim of the medal; he is nearly nude, slight drapery falling beside him from his waist to the ground; his left leg is thrown over the other, the foot resting on the beam, while the right foot is near a lyre, inclined to left at the base of the field; he leans upon his left hand behind him, and blows a trumpet held in his right.

Near the left edge is a laurel branch, upright, extending from the base half round the planchet, and partly concealed by the lyre and beam. Another branch extends upwards on the right, which is perhaps of oak, but is almost entirely concealed by the figure. The stems are crossed on the rim and tied with a bow of ribbon, the ends of which extend to right and left. In the background is shown the early home of Verdi. Legend, on a raised rim: XXVII GENN. MCMV PEL III ANNIVERSARIO [Jan. 27, 1905, for the fourth anniversary (of his death.)]

There probably were other medals issued on the third and later anniversaries, of which we have seen no descriptions. There are many admirers of the great composer who would be glad to have particulars, if such medals exist.

NEW MILITARY SERVICE MEDALS FOR U. S. SOLDIERS.

THE General Staff of the United States Army has arranged with the officials of the Mint at Philadelphia for the production of a new series of Military Service Medals. The name of the recipient of one of these medals will be incused on the edge, a portion of which is to be removed for that purpose. The previous custom of placing the name of the recipient on the face of a medal is hereafter to be abandoned, because the artist holds that such an inscription mars the artistic appearance of the decoration.

Distinct medals are to be provided for soldiers in the Spanish war, the Philippine insurrection, the China relief expedition, the Indian wars, and for meritorious service at other times. The Philippine medal has on the obverse a palm tree, balance scales, and an ancient lamp, surrounded by the legend, PHILIPPINE INSURRECTION, 1899-1904. The Spanish war medal shows on its obverse a castle suggestive of that in the ancient arms of Castile, which is surrounded by leaf scrolls and the legend, SPANISH WAR, 1898. The obverse of the China relief medal has a Chinese dragon, surrounded by the legend, CHINA RELIEF EXPEDITION, 1900-1901. The Indian wars medal has an Indian on horseback and carrying a spear, above which is the inscription, INDIAN WARS; below the Indian is a buffalo head, from each side of which extend leaf scrolls. The reverse of these four medals will be the same, bearing the conventional national eagle with the legend, UNITED STATES ARMY, and stars arranged near the edge, and having for each campaign a word indicative thereof, as for example PHILIPPINES on the Philippine medal.

On the obverse of the Civil War medal appears the head of Abraham Lincoln, around which appears the legend, UNITED STATES ARMY. Stars are disposed near the edge of the reverse, enclosing a laurel wreath surrounding the words FOR MERIT.

MASONIC MEDALS.

[Continued from Vol. XLI, p. 53.]

MCCLXXVI. Obverse, Latomia, the genius of Freemasonry, typified by a draped female figure seated at the right; on her breast hangs a Master's square; her left arm rests upon an ornate shield bearing a Greek cross, gules (the emblem of the Red Cross Society), and in her right hand extended she holds a wreath above a large building, the "*Freimaurer Krankenhaus*" or Masonic Hospital at Hamburg, Germany; in the background at the left is a landscape, trees, and a church steeple. No legend. In exergue, separated from the field by a wide sockel or moulding, 1795 — 1895. Reverse, A wreath of two branches of oak, tied by a bow of ribbon at the base; at the top between the tips of the branches are the square and compasses. On the field is an inscription in nine lines, the first curving: ZUR ERINNERUNG | AN DAS | 100 JAEHRIGE | BESTEHEN | DES FREIMAURER— | KRANKENHAUSES | ZU HAMBURG | 3. OCTOBER | 1895 (In commemoration of the one hundredth anniversary of the foundation of the Masonic Hospitals at Hamburg, Oct. 3, 1895.) Silver and bronze.¹ Size 27 nearly (42 mm.).

MCCLXXVII. Obverse, Bust of Scharnhorst, nearly facing, but slightly turning to the left, his head bare; he is in uniform, the high collar of his coat, and an Order cross (patee) suspended on his breast only appearing, his body being draped by a military cloak which he draws closely about him with his right hand. Legend on a slightly raised border; at the top, • SCHARNHORST • and completing it, from the upper left downward, GEB. Z. BORDENAU. D. 12 NOV. 1755. GEST. Z. PRAG D. 28 JUNI 1813 (Born at Bordenau, Nov. 12, 1755; died at Prague, June 28, 1813.) Reverse, Suspended by a ribbon from the top, which encloses a cross patee is the members' jewel of the Lodge of the Golden Compasses of Göttingen, Hanover—an elliptical tablet on which are three pillars of varying orders of architecture, placed in a triangular form, and united by a cable-tow encircling them; the central pillar is approached by a flight of seven steps and has upon its front the compasses extended, and over its capital a radiant triangle supported by two arms emerging from clouds on either side. Below this badge is the inscription in four lines, MITGLEID DER LOGE | ZUM GOLDENEN ZIRKEL | GÖTTINGEN | 10. 3. 1779 (Member of the Lodge of the Golden Compasses, March 10, 1779.) At the bottom on a tablet extending to the edge, MCMV Serrated edge border. Silver and bronze.² Elliptical planchet, 26 by 22 nearly.

W. T. R. M.

[To be continued.]

¹ In the Lawrence collection. This Hospital has accommodations for 74 patients, and its annual expenditures are 110,000 marks.

² In the Lawrence Collection. Scharnhorst, a distinguished German General and organizer of the Land-

wehr, was, while serving as a Standard-bearer in the "Dragon regiment of Estorff," initiated in the Lodge named, which worked in Göttingen, 1773-1793. According to one authority he was later a member of the "Great Countries Lodge" at Berlin.

TEA USED AS MONEY.

THE queerest use to which the conglomerated blocks known in Europe as "brick tea" have ever been put in the Orient is in the capacity of money. It is still in circulation as a medium of exchange in the far inland Chinese towns and central Asian marts and bazaars, southward to the Pamirs and Tibet, and northward across Mongolia to the Siberian frontier.

Between the Mongolian town of Urga and the Siberian town of Kiakta there is usually as much as half a million taels of this money in circulation. Here, however, it ceases to be used as currency, and enters into the regular brick tea trade of Siberia and Russia. After it has reached the latter country the blocks are largely used in the commissariat of the Russian army, by surveying engineers, touring theatrical companies, travelling hunters and sportsmen and tourists in general. For their purposes its compact form makes it especially valuable.

OBITUARY.

FRANK SHERMAN BENSON.

THE readers of the *Journal* will learn with sincere regret of the death of Mr. FRANK SHERMAN BENSON, of Brooklyn, N. Y., which occurred very suddenly on Thursday, February 28, at his home on Columbia Heights.

Mr. Benson was the son of the late Arthur W. Benson, and a graduate of Yale University in the Class of 1876. Soon after receiving his degree he turned aside from the study of law, to which he had given some attention, and took up his favorite subject, that of the early Greek coinage. In this most attractive branch of numismatic science, he early became an authority, and his cabinet of these pieces, particularly rich in the *chefs-d'œuvre* of the Syracusan die-cutters, was probably unequalled by any private collection in this country, and of great value. Indeed, it is doubtful if the treasures gathered in our leading Art Museums could match some of the gems which he had secured in the twenty years of his search for rarities and perfect specimens. He had travelled extensively in foreign lands, and was familiar with the finest examples of these issues to be found in the British Museum, the famous cabinet in Munich, and elsewhere on the continent. He thoroughly familiarized himself with the history of the coins, the rulers by whom they were struck, and the artists who designed them, by careful study of the literature of the period when they flourished, as well as by extensive reading and frequent correspondence with modern authorities. The results of his labor, given to the readers of the *Journal* in the delightful series of papers so admirably illustrated by photogravures from the originals in his own collection, have attracted attention abroad, as well as at home; and the charming style in which he described the contemporary events gave an added pleasure to those who followed his narrative.

Mr. Benson became a member of the American Numismatic and Archaeological Society in May, 1894, and took a constant interest in its proceedings until his death.

He was also a member of the English Society for Hellenic Studies, the Long Island Historical Society, one of the Executive Committee of the Brooklyn Institute for Arts and Sciences, and held membership in the Grolier, the University and other Clubs, the Society of Colonial Wars, and several other literary, benevolent and social organizations. It was largely through his active interest and liberal gifts that Grace Church, Brooklyn Heights, was relieved from a burdensome debt. His co-operation in good works was constantly sought and always cheerfully given, while his thorough knowledge of the special branch of numismatics to which he had given so many years of unremitting toil, was always at the service of his friends. We know of no one whose loss will be more deeply regretted or whose place will be so hard to fill.

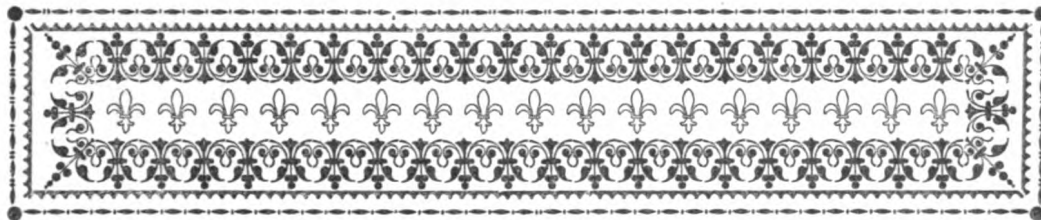
W. T. R. M.

MEDALS OF THE INTERNATIONAL POSTAL UNION.

ON the occasion of the Sixth Congress of the International Postal Union, recently held in Rome, a medal was struck in honor of that event. It was designed by Signora Lancelot-Croce, and the dies engraved in Milan by Stefano Johnson. The obverse bears within a circle an heraldic eagle, crowned, with head to left and wings displayed; on his breast is a shield with the cross of Savoy; around the circle and within a wreath of laurel branches, open at the top, is the legend, VNIONE POSTALE (the last two letters separated from the rest by the crown) VNIVERSALE and below, completing the circle, VI CONGRESSO—ROMA—MCMVI. A classic tablet lettered s p q r covers the stems at the base. The reverse has two draped allegoric figures, one on either side of a globe showing parts of the Eastern and Western Continent, with the Atlantic between, and the equator, ecliptic, and circles of longitude; the figures clasp hands above. No legend. The artist's name is near the lower edge at the right.

This medal has been criticized somewhat severely, as not up to the usual standard of its designer, uniting as it does two very different styles of artistic execution; the letters s p q r imply that it was struck by order of the municipal officers of the city of Rome, which was not the case, it having been coined under the direction and at the charge of the Minister of Posts and Telegraphs. "It is hardly a sufficient excuse for this to say that the allusion is to the place of meeting, for that is clearly shown by the obverse legend surrounding the eagle." Bronze; size 43 mm. Examples were presented to the members of the Congress in attendance, and to other officials.

The editors of the *Rivista Italiana* give engravings of this medal, from which our description is taken, and contrast it unfavorably with the "simple and elegant" medal struck in silver by the United States authorities for the delegates present on the occasion of the Fifth Congress of the International Union, held in Washington in 1897, of which that magazine also gives an engraving. The obverse of the latter has a nude head of Washington in profile, to the right, after Houdon's bust, with the legend UNITED STATES OF AMERICA and on the reverse, within a wreath of two laurel branches open at the top and the stems tied with a bow of ribbon at the base, the inscription in six lines: MEMBER | OF THE | UNIVERSAL | POSTAL CONGRESS | WASHINGTON | MDCCCXCVII. Size, 37 mm. An edge projection and ring at the top.



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At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.

—Horatii, Sat. I, i. 66.

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No. 4.

ALLUSIONS TO THE ARGONAUTS ON SPANISH-AMERICAN MEDALS.



SOME incidents of the ancient myth which relates the adventurous voyage of the ship Argo, bearing Jason and his companions to Colchis, in their expedition to win the Golden Fleece, and their long sail homeward after their design had been accomplished, found a modern parallel in some degree in the days of Queen Elizabeth, when Sir Francis Drake sailed away from the shores of England on his memorable expedition to the Pacific ocean. Like Jason, he had but a single ship,¹ manned with a crew of only eighty sailors, with which to traverse unknown seas. It was in the middle of December, 1577, that he began his perilous voyage, and it lacked but a few weeks of three years later when, on the 28th of September, 1580, he dropped anchor in Plymouth harbor. The conquests of Cortez and Pizarro had added the wealth of the American Indies to the possessions of the Spanish crown, and poured the silver of Mexico and the gold of Peru in an unfailing stream into the treasury of Spain, from the days of Ferdinand to those of Philip II. But as time rolled by, the Papal decree which had bestowed the dominion of the new world on the Catholic King had become the scorn of English sea-

¹ There were five ships in the fleet when it left England, but only one that, under the command of Drake, reached the Spanish-American possessions on the western coast of South America. In the *Numis-*

matic Chronicle, Part I, 1906, Sir John Evans, the President of the Royal Numismatic Society (England), has an interesting paper on the medal first to be mentioned.

men, and the annual voyages of the galleons from Lima to Cadiz had only served to excite the cupidity of the freebooters.

Crossing the Atlantic, Drake passed through the Straits of Magellan, and turning northward swept the unprotected coasts of Chili and Peru, loading his vessel with the wealth of their cities, and the precious gems which he stripped from the altars of their churches. Then, with the treasure he had gathered, amounting to more than half a million sterling, he turned eastward, steering his course for the Molucca Islands; thence crossing the Indian ocean, he rounded the Cape of Good Hope, and once more turning northward, landed at last on the shores of his native land, having completed the first circumnavigation of the globe. It was in commemoration of the romantic daring of his great achievement that one of the earliest medals having reference to America was struck.

The obverse shows a map of the Western hemisphere, on which his course is delineated, and on the continents are inscribed the names of the various countries of the new world. On the northern portion appears *America, meta incognita inuenta ab Anglis 1576*. ("America, the goal previously unknown, found by the English in 1576.") The allusion here was to the voyage of Martin Frobisher, who in that year had sailed along the northern shores as far as Labrador, in the hope of finding the northwest passage to the shores of the Orient.¹ The earlier discoveries of the Northmen in those regions had long been forgotten, and this was the first direct defiance of the Spanish claim to be sole masters of the Western world, though for some years previous the returning ships of Spain had been plundered in her own waters by the "sea-dogs" of England, actuated by religious hatred quite as much perhaps as by the "*auri sacra fames*," the holy hunger for gold, and fighting under letters of marque issued by the Protestant enemies of the Spanish king.

The localities mentioned upon the medal are arranged with only approximate correctness. They include not only New France, Virginia, Florida, Cuba, Mexico, and several of the islands of the West Indies, but Brazil and "Caribana," on the eastern coast, and "Patagonis," Lima, Peru, Chili and Panama on the Pacific side of the continent. The legend is: D. F. DRA. EXITUS ANNO 1577 . ID. DEC^r and completing the circle, REDITUS ANNO 1580 . 4. CAL. OCT. (On the Ides of December, *i. e.* Dec. 13, 1577, Sir Francis Drake

¹ It may be interesting to note, in connection with the words *Meta Incognita* on this medal, that its reference to the North and Northwest regions is shown by the very rare contemporary volumes describing Frobisher's voyages. He was one of the first who sought to find the northwest passage to the Pacific ocean. A copy of Churchyard's "A Prayse and Reporte of Maister Martyne Forboisher's Voyage to Meta Incognita, 1578," has lately brought £1,000 at a sale by Sotheby, in London. Ellis's "A True Report of the Third and Last Voyage into *Meta Incognita*, atchieved

by the Worthy Captaine M. Martine Frobisher," 1578, describing his third voyage into the same region, brought at the same sale £920. It is said that these precious books, — especially valuable as being the first editions in English of Frobisher's voyages, are the most notable items of the kind offered at auction for half a century. Of Churchyard's account of his first voyage only two other copies are extant, both of which are in the British Museum, while the volume by Ellis is probably unique, and certainly one of the rarest of the early narratives of the exploits of the famous sailor.

departed ; on the 4th day before the Calends of October, *i. e.* Sept. 28, in the year 1580, he returned.)

On the reverse is a map of the Eastern hemisphere, and the course taken, when homeward bound, is indicated by a dotted line similar to that on the obverse, and the word *REDITUS* (Return). The Cape of Good Hope has its Latin name — *Bona Spes*. The editors of "Medallic Illustrations" remark that this medal is rare ; an impression is one of the treasures of the British Museum, and a somewhat more minute description is given under No. 83, of the Medals of Queen Elizabeth's reign, in the volume cited. It was curiously executed in silver, and resembles an engraved medal. Its size is 42 by the American scale. We find no mention of the piece as contained in any American cabinet.

While the expedition of the Argonauts is not alluded to on the piece above described, the similarity of Drake's exploits to those of Jason and his companions seems to have suggested itself to other medallists as a theme for designs commemorative of the conquests of their naval commanders. We find an example on a Dutch medal issued in 1599 in honor of the victories won by Admiral Van der Does, who in that year captured the city of Pavoasan (now called Charlotte Amalie) on the Island of St. Thomas,—thus carrying out the plans of Maurice, Prince of Orange,—and who had also taken a number of the treasure-ships returning to Spain. The obverse displays the ship of the Greek heroes, but upon its swelling sail is inscribed the tetragrammaton, in acknowledgment of the overruling Power which had given them the victory. On the waves beneath the ship the letters *s. c.* indicate the authority by which the piece was struck. Legend, *EN · ALTERA · QVAE · ALTERA · VEHA · ARGO*—a quotation from the Fourth Eclogue of Virgil, line 34. (Behold the glories which another Argo carries.) The reverse shows two of the old Roman "Termini,"—the deities who preside over the boundaries of nations,—standing among cities and islands (Thiel and Bommel), and between them is the tetragrammaton again, as if to show that a boundary had been set by the Almighty power to the further conquest by the Spanish in the Western world. The legend is *SIC · NESCIA · CEDERE · FATA · CIO IO IC* (Thus the fates, who know not how to submit, have decreed. 1599.) This is a small jeton of silver, and Van Loon (I: 519) gives a full account of the Dutch expedition and its results.

The golden fleece appears on another medal which Betts thinks may relate to America, but which Van Loon supposes was struck by France, whose king had seized certain Spanish possessions in Holland. Betts bases his attribution on the allusion to America in the title of Philip, on the obverse. The design shows a draped female figure, typical of Spain, placing a crown on the head of Philip, who stands facing her, holding a globe in his right hand and a sceptre in his left ; in the background are two pillars with a crown upon

their capitals, the Spanish arms between them, and the motto PLUS ULTRA below. Legend, PHIL. V. HISP. ET IND. R. ANDEGAV. D. (Philip V, King of Spain and the Indies, and Duke of Anjou.) In exergue is the date 1720, in Roman numerals. On the reverse are several trees, typifying the garden of the Hesperides, on which their famous golden apples are growing, and from the branches of one of which hangs the golden fleece; their guardian dragon with expanded wings watches these treasures from a rock which is washed by the waves. Legend, VIGILANS ELUDIT HIANTEM. (Watching, he baffles the hungry robber.)

This piece was struck in silver, and is size 30 by the American scale. Van Loon (IV: 326) gives the reasons for his assignment, but whether they be accepted or not, the obverse legend as well as the reverse device seems to justify Betts in finding a significant reference to America in both, and allusion to the avarice of the enemies of Spain.

In the various versions of the story of the golden fleece, it is usually said to have been suspended from an oak tree in a grove which was dedicated to Ares, the god of war, in Colchis, on the Euxine or Black Sea, and protected by a dragon breathing out flames of fire against all intruders. In the execution of this medal, however, the artist has evidently confused the myth of the dragon-guarded golden fleece with that of the golden apples in the similarly protected gardens of the Hesperides at the opposite side of the world; for whatever may be the fruits which are growing on the tree depicted on the medals, they certainly are not *acorns*, and might well be called apples. But no one expects to find accurate geographic statements interwoven with the fanciful myths of Greek antiquity.

The myth of the voyage of the Argonauts to the distant East, and that of the gardens of the Hesperides with their golden apples, guarded by the dragon Ladon, which the Greek traditions placed beyond the lost Atlantis, in the farthest West, are curiously mingled on still another medal struck in 1702, during the reign of Queen Anne. One of the most arduous of the twelve labors of Hercules was to obtain from those famous gardens the fruits which the fable tells us Hera had received among her nuptial gifts when she was wedded to Zeus. The task was the more difficult as he knew not where to search for them, though he finally accomplished it. On the medal last to be mentioned, Sir George Rooke, the commander of the English fleet, is typified as Hercules. He was ordered to intercept the Spanish fleet on its homeward voyage, with its galleons laden with the treasures of the modern gardens of the Western sea. Like the demigod, he was uncertain where to find them, but finally decided to look for them in Vigo Bay. The medal shows him stepping from the sea and planting his feet on the neck of the Spanish dragon, symbolic of the Spanish power if we prefer to find an allusion to the Hesperides in the device, or of Aetes, who typifies Louis XIV, if

the designer had the Argonauts in mind, as seems to be indicated by the golden fleece, which a French soldier is endeavoring to carry away, but is prevented by the British officer. Louis, like the Colchian king, had hoped to protect the treasure, which he greatly needed to aid in carrying on the war of the Spanish succession, brought on by his scheme to place his grandson Philip on the throne of Spain. For this he had gathered a strong fleet, but the allied forces of France and Spain were destroyed in the battle fought in Vigo Bay October 12, 1702,—a port made famous more than a century before by Sir Francis Drake, in one of his cruises to “sing the Spaniard’s beard.” The victory of Rooke was a crushing blow to the naval power of France, from which it did not recover for many years. The legend on this medal is *NON DOLO NEC ARTE SED APERTO MARTE* (Not by craft or stratagem but by open warfare.) In the exergue is the date *MDCCLII*. The obverse has a portrait bust of Queen Anne, to left; she wears no crown, but a “love-lock” falls on her right shoulder. Near the lower edge is the name of the engraver, *I. BOSKAM . F.* in small letters, curving to the edge. Legend, *ANNA . D . G . MAG . BR . FR . ET . HIB . REGINA .* (Anna, by the grace of God Queen of Great Britain, France and Ireland.) The medal is of silver; size 28. A further account of the affair commemorated by this medal may be found in Van Loon, IV: 363, “Medallic Illustrations,” Anne, 21, and a description of the piece is given in Betts, No. 99.

While we have not certainly ascertained the name of the engraver of the reverse die of the medal last described, it is probable that it was cut by Jan Boskam, of Nymwegen, one of the old “free, imperial towns” of the Netherlands. He made a number of medals for William of Orange (the husband of Queen Mary of England), while residing in Amsterdam, where he passed most of his life. Our conjecture seems to be justified by the fact that his initials appear on a die relating to the “Liberty” of his native city, which is somewhat symbolic in character, and is muled with the reverse of the medal last described.

There are perhaps a dozen medals relating to the naval battle in Vigo Bay, but the purpose of this paper—the allusions to “Argonauts” on medals relating to America—does not include them in this discussion. In closing it may be interesting to note that the epithet of “The Argonauts” was applied to the gold-hunters who sought the Pacific coast in 1849.

THE Metropolitan Museum of New York has received lately from Mr. Emile Fuchs the eminent medallist, of Austrian birth but now a resident of England, two interesting examples of his work. One of these is his medal commemorative of the coronation of King Edward and Queen Alexandra, struck in 1901, and the other is that known as the South African Peace Medal, dedicated “To the memory of those who gave their lives for King and Country, South African Campaign, 1899–1902.” Both impressions are in bronze.

PISTRUCCI AND HIS WORK.

A VERY valuable catalogue of die-cutters and engravers has for some time been in preparation by M. L. Forrer, and several parts have already been published; about half the proposed work is now in the hands of collectors. Its completion will be a valuable contribution to numismatic knowledge. We have already referred to the admirable papers, by this careful student, on the famous Greek designers and engravers, whose initials appear on the master-pieces of Greek art; examples of the work of many of these artists were shown by photogravures in the *Revue Belge de Numismatique*, in a series of articles printed in that excellent magazine,¹ which attracted special attention at the time. To the collectors of English coins of the last century a *brochure* by the same writer on "Benedetto Pistrucci, Italian Medallist and Gem Engraver, 1784-1855," will have more than ordinary interest.

Pistrucci was born in Rome, May 29, 1784, and early gave evidence of a love of art, and a marked ability in engraving gems. He studied at Rome under different masters, but soon left them to establish himself in an independent business of his own. He remained in that city until 1814, making friends among the highest classes not only in Rome but in various other Italian cities, and finding a profitable sale for the gems and cameos which he engraved. Early in 1814 he went to Paris, intending to make his home in that city; but in December of that year, in consequence of the approach of the allied armies who were warring against Napoleon, he went to London, and at once achieved success and found appreciative patrons. In 1817, in spite of opposition because of his foreign birth, he was made Chief Engraver of the Mint, and he it was who suggested the device of St. George, the patron saint of England, overcoming the dragon, which since that year has appeared on the gold coins of the British Empire. He held his office as Chief Engraver until 1828, and continued to be attached to the Mint until his retirement in 1849, six years before his death.

M. Forrer gives some curious examples of the methods employed by Pistrucci and a catalogue of the works of this distinguished artist. He also recalls an amusing incident which will interest the lovers of the choice examples of ancient art. It appears that Mr. Richard Payne Knight, a famous collector of that period, had purchased for one hundred pounds sterling a fragment of a head of Flora, which was claimed to have been the work of some skillful artist of antiquity, but which Pistrucci recognized as having been engraved by himself and which he had sold for five pounds sterling to a Roman dealer. It is added that the purchaser persisted in his belief that the gem was a genuine antique, and bequeathed it to the British Museum.

¹ These scholarly papers, since their appearance in the *Revue Belge*, have been published by J. Goemare, of Brussels, in an octavo volume of 381 pages, illustrated, entitled "*Notes sur les signatures de graveurs sur les monnaies grecques.*"

ARBITRARY DATES ON COINS.

THE date upon a coin is by no means an invariable method of determining the actual year of its mintage. Two European countries at least have an arbitrary way of placing on their money a "date of convenience." Every collector of European silver knows that the figures 1780 on the so-called Maria Theresa Thalers merely indicate that in that year those pieces, which have had so wide a circulation in Asia and Africa, were first struck by the Austrian mint, while the young buyer who has not been informed of this is perhaps congratulating himself on the possession of a piece in uncirculated condition, apparently a century and a quarter old, which may in fact have been coined only a few years ago. Since 1780 it is said that probably one hundred millions of these Thalers have been struck — all with that date.

The gold coins of Holland, having a value of ten florins each, which bear the portrait of Queen Wilhelmina, and on the reverse the date 1897, were also struck in the following years — 1898, 1899 and 1900, but without altering the date, and about 450,000 pieces were issued. A new portrait was engraved in 1901; yet instead of placing that year upon the pieces, they were dated 1898. The reason for this does not appear. The device has, with the portrait of the Queen, her name and the motto GOD ZY MET ONS. (God be with us.) The reverse device has the royal arms, value, the legend KONINGRYK DER NEDERLANDER, and the date as mentioned above. Since 1806 all the coins of the kingdom have been minted at Utrecht.

CHANGES IN THE BELGIAN COINAGE.

NEARLY twenty-five million nickel coins of Belgium, of the denominations of five, ten and twenty centimes of the old "Lion type," have been retired to give place to a new type. Coincident with the issue of the new nickel coinage, of which some twenty-two million pieces of five and ten centimes have been recoinced, — three-fourths of each denomination having French and the other fourth Flemish inscriptions, — three hundred thousand pieces, in equal numbers of twenty, ten and five centimes, have been struck in copper-nickel for the Congo State. The obverse of each has a double L (one reversed) surmounted by a crown, and arranged to correspond with the points of a radiant mullet which appears on the reverse. The latter device may very properly be styled a mullet, as the centre has a circular hole, varying in diameter from three and a half millimeters on the smallest coin to four and one-half on the largest. The obverse legend, separated by a circle of pearls from the device, is LEOP. II R. D. BELGES SOUV. DE L'ETAT INDEP. DU CONGO (Leopold II, King of the Belgians and sovereign of the Independent State of Congo.) The reverse has the denomination above the star or mullet, the upper point of

the star dividing the figures from the letters ; three small five-pointed stars on either side and the date below. The star indicates the arms of Congo. Size, 15. Weight of the five-centime piece, two and a half grammes. These are the first issues of a Congo coinage, of which one million francs in all are to be struck in copper, with at least one-quarter alloy of nickel. Probably larger denominations will be speedily issued.

AUSTRIAN AND ITALIAN MINT MARKS.

THE mint mark placed on the Austrian coins struck in Vienna from 1780 to 1872 was the letter A ; since that date the custom of the United States in placing no letter on the issues of the principal mint has obtained ; the Vienna coins are therefore as readily distinguished as are those of the other mints of the Empire. From 1780 to 1868 all coins struck at Kremnitz had the initial K ; since that date the letters K B (for Körmöcz Banya) have been placed on the pieces struck for the kingdom of Hungary. Much of the gold and silver coinage used in Bulgaria was produced at this mint. From 1780 to 1857 the Prague mint mark was the letter C ; Karlsbourg, from 1780 to 1868, used E ; for a brief period, 1868-70, its mark was Gy F (Gyula Fehérvár). Halle, from 1780 to 1805, had an F ; Nagy Banya, in Hungary, 1780-1852, G ; D denotes Salzburg, from 1805 to 1809 inclusive ; Gunsburg for the same period used H.

During the time that Austria held sway in the northern part of Italy, or from 1815 to 1859, coins struck in Milan had the initial of that city, and Venetian issues, 1815 to 1866, bore a V. In recent years most of the Austrian coinage has been executed at Vienna, and the money used in its Hungarian dominions, in Kremnitz. Since Italy became an independent kingdom M has been continued on the coins struck at Milan ; T denotes Turin, R Rome, and N Naples. From 1862 to 1875 B N, interlaced, appears on the coins struck in the latter city ; these letters are the initials of the Bank of Naples, which, during that period, had charge, under State authorities, of a large part of the coinage.

On the edge of certain Italian coins appear three love-knots with the letters F E R T three times repeated. Various explanations have been given, but that generally accepted is that they are the initials of the Latin motto *Fortitudo ejus Rhodum tenuit* (His valor held Rhodes), recalling the brave defence of the island by Amadeus, Count of Savoy, who in 1310 compelled the Turks to raise the siege of the city, then held by the Knights of the Hospital. Some writers, among them Guichenon, would interpret them as the initials of *Frappez, Entrez, Rompez Tout* (Knock, Enter, Break everything !) The reason for this assignment is not given by our authority.

R. G. A.

SUPPLEMENTARY NOTES ON THE LAW MEDALS.

MR. BETTS has kindly furnished the Editors of the *Journal* with some additional Notes on the caricatures of John Law and his System, as a fitting close to the valuable monograph which he has contributed to its pages, and which was completed in our last number; to these the Editors add some account of the medals of the *Compagnie des Indes Occidentales*. These last-named pieces were more or less closely connected with the Mississippi Company founded by Law; but we cannot find that any attempt has ever been made to list them. Those we mention are merely individual pieces which have come to our notice from time to time. It is probable that a complete list would include quite a number which have not hitherto been recognized by American collectors. As has been elsewhere stated, some of the caricatures already referred to or described in the *Journal* appear to have suggested the devices on one or two of the medals, and the amusing additions to these which will be found below will, we are confident, be read with interest. — Eds.

The designers of the caricatures in "*Het Groote Tafereel der Dwasheid*," to which we have made occasional reference, found a very fruitful field for cultivation in the schemes of Law, and at every opportunity they turned everything belonging to him into subjects for their keenest ridicule. The strutting cocks upon his family arms were transformed into the chimerical cockatrice—a curious device used by heralds, of which the forepart is a gamecock, but the remainder of his body composed of the wings and arrow-pointed tail of a dragon; evidently the mythical character of the creature was thought to be a suitable symbol of the equally chimerical schemes of their promoter.

In "*Het Groote Tafereel*," the thirty-sixth caricature shows Folly placing a crown upon the head of Law, who is represented as seated and facing three-quarters to the right; in his left hand he holds a bag of money; his right is hidden behind a large kettle labeled BROUW KETEL which is kept boiling through the agency of numerous papers representing notes and shares of various bubble companies, which are being fed to the flames beneath. The kettle is represented as filled with coins from which the bystanders are helping themselves. The crown is emblematic, and constructed as follows: first, the rim, on the front of which appears the date, M · D · CCXX · In place of the "pearls" or balls which usually adorn the coronet of a marquess in English heraldry, we here have them replaced by the jingling hawk's bells so frequently seen on the points of the slashed doublets and the grotesque caps of court fools, alternating with nettle leaves and peacock's feathers. The bells symbolize also the noise and confusion, the *tralalarala* (see obverse of No. XII) attendant upon the inauguration of the System; the peacock's feathers are suggestive of the show and glitter of its palmy days, and the nettle leaves of the stings and injuries inflicted on its votaries at its final collapse. They take the place of the conventionalized strawberry leaves on the coronets of the higher ranks of the nobility.

Another caricature is too elaborate for careful description, for it includes much having no bearing on our subject from the numismatic point of view, and is moreover very gross in some of its details. That portion which chiefly interests us represents the belted "orb" surmounted by a cross, as borne by monarchs as a part of their regalia; portions of the surface are torn away, showing its interior, which is crowded by a struggling mass of grotesque humanity fighting for the coveted riches therein displayed; the struggle and revelry appear to represent fairly the System as a whole. Law is represented seated, in profile, to right; at his side is a sack of coins, open and the coins scattering; his right hand rests upon it; he is clad in a loose garment, his head replaced by a coin surrounded by rays, on which is his bust in armor, laureated and facing toward the right; the legend commencing at top, EEN LAW—SE PATECON . OF MISSISIPSE GELD GOD STUK— In his left hand, extended toward the right, he holds another smaller coin, which has for a device an orb in the centre of a triangle, the sides of which are broken by the semicircles of a trefoil. Legend, beginning on the left side, just above his hand: WEST ACTIE STUK GESLAGE INT JAAR 1720

The caricature is a very large one, and has a great number of figures quarreling and fighting; the humor is very coarse and full of obscenity; and as if this were not enough, there is a sacrilegious significance implied in the figure seated upon the orb, the emblem of the world, as if its sovereign; this is shown by the grey beard beneath the medal which serves as a substitute for the radiant head of the figure, and which is a familiar emblem of the First Person of the Trinity in ecclesiastical art. This, with the triangular figure on the coin having a similar allusion, was not improbably intended to express the popular contempt for the rulers of the Church who for their own ends were willing to accept Law's pretended conversion to the Roman obedience, in order that he might become Controller of the Finances. This scornful allusion to sacred things could have given no offence to the voluptuaries of the Regency.

MEDALS OF THE COMPANY OF THE WESTERN INDIES.

It was due to the sagacity and foresight of Cardinal Richelieu, who became First Minister of State under Louis XIII in 1629, that the French settlements in Canada were given that countenance and support which enabled France to hold for a century and a half, with almost undisputed sway, so large a portion of North America. For fifty years after Champlain had gained a foothold on the present site of Quebec there seems to have been no organized body of merchants in the mother country which had for its object the advancement of the interests of the Canadian settlers; the officials who were sent over to preserve the rights and privileges of the crown too often sought their own enrichment, and were entirely regardless of the prosperity of the

emigrants. The English had their "Merchant Adventurers," who operated in "Virginia," which extended southward along the Atlantic coast from the French possessions on the north to Florida, save a few points where intruders had gained a temporary foothold. But in France, whatever was done was under the direct control of the court.

It was not until 1664 that the *Compagnie des Indes Occidentales*, or West India Company of Merchants, came into existence under letters patent granted under the approval of Louis XIV. This Company was one of the projects of Jean Baptiste Colbert, one of the greatest of the Financial Ministers of the Bourbon dynasty. But notwithstanding the monopolies which he granted this and other similar companies organized to trade in the East Indies, in Senegal and Madagascar, and the fact that all of them were under government supervision and received more or less government aid, not one of them prospered, and most of them went to pieces within a few years. Canada gained more than any of the other French colonies, chiefly because she was let alone to a larger extent than they.¹

The *Compagnie des Indes Occidentales* was given the right to trade all over the French possessions in America, from the Amazon to the Orinoco, in Newfoundland and other northern islands, and in the vast domain called Canada, extending from the Great Lakes to the Gulf, and indefinitely into the unknown regions beyond the Mississippi to the "Western Ocean." It had but brief prosperity, and was suppressed by royal edict about 1674.

The *Compagnie des Indes Orientales*, founded about the same time as the West India Company, continued a longer but always precarious existence. It was often reduced to the verge of ruin, and as often remodeled and resuscitated by the Government. When Law turned his attention to his enterprises in Louisiana, he induced a wealthy financier named Crozat to surrender his monopoly of trade with that part of the French dominions which had been granted to him some years before, to a new company which was created by royal letters patent in August, 1717, and given the name of the "Company of the West." Two years later (May 26, 1719), another edict transferred the property and privileges of the Oriental Company to the Company of the West, and the Company of China was also united with the two. The name of the combined Companies was then changed to the Company of the Indies, but it continued to be known as the Mississippi Company, and in addition to the empire which it possessed in the Western world, it was given a monopoly of the commerce of France with the East. At the time of the consolidation of these various organizations the new Company had twenty-one ships carrying its flag. Law became one of its directors, and thus arises the *quasi* connection of the medals of the *Compagnie des Indes* with those of Law, which have been so fully described in Mr. Betts's papers.

¹ Perkins: "France Under the Regency."

The original Company chartered in 1664 adopted for its arms an ornamental escutcheon with a golden *fleur-de-lis* on a field of blue, surrounded by a wreath of palm and olive branches, and having for a motto FLOREBO QUO FERAR, signifying that the French lily would flourish wherever it was carried. The Companies which traced their origin to this original used, to a greater or less extent, portions of this device with additions. The new Company formed by combination adopted arms which symbolized the hopes of its future that were entertained by its projectors, retaining the old motto. Some of these emblems appear on the medals, as will be seen below.

Its subsequent history, after the ruin of the System, does not require attention in this connection. It is sufficient to say that the decline of the colonial empire of France during the reign of Louis XV involved the Company in the common ruin, and in 1769 it virtually ceased to exist. The story is told in full by Perkins, in "France Under the Regency," from which we have freely quoted in our account.

The first of the Company medals relating to the "Indies" of the Western hemisphere, and with probably only a single exception (the De Levi medal of 1658), the oldest French medal relating to America, was that struck in 1664. The obverse bears the bust of Louis XIV in profile to right, undraped. Beneath the truncation, J · MAVGER · F · the name of the die-cutter, in very small letters. Legend, LUDOVICUS XIII · REX CHRISTIANISSIMUS · (Louis XIV, Most Christian King.) Reverse, A figure of Mercury, standing; he holds the caduceus in his right hand and a purse of money in his left; in the background is a banner and a flaming altar, with bales of merchandise on the right; two ships sailing, on the left. Legend, JUGENDIS COMMERCIO GENTIBUS · In exergue, in three lines, SOCIETATES NEGOTIATORUM | IN UTRAMQUE INDIAM · M · DC · LXIV · (The Nations should be united by Commerce: The Societies of Merchants in each of the Indies, 1664.) In silver and bronze. Size 26.

The Catalogue of Medals of Louis the Great has on page 82 a similar piece, no example of which is now known to exist, nor are the dies in the French Mint. The obverse has a bust of the King similar to that on the preceding piece, and the legend is the same, save that for XIII the word MAGNUS is substituted. The metal is not mentioned; the size is given as 40, American scale.

No other medal having reference to the operations of French merchants in the New World appears to have been struck for fifty years or more; if any were coined, they have escaped the notice of our collectors. In 1715 one appeared which Betts thinks alludes to America. The obverse has a laureated bust of the young King, in profile to right, and without drapery; under the truncation the name of the artist DUVIVIER in very small letters. Legend, LUDOVICUS XV · D · G · FR · ET NAV · REX · (Louis XV, by the grace of God King of France and Navarre.) Reverse, A ship under full sail moving to the left.

Legend, TOTUS MIHI PERVIUS ORBIS (The whole world is open to me.) In exergue, in three lines, INSTITUTO MERCATORUM | COLLEGIO INSULIS | 1715. (College or Society of Merchants with the Islands, founded 1715.) Copper; size 22. An impression of this rare medal is in the National Library Collection at Paris. The reference to the "Islands" is indefinite; and as the piece was issued two years before the Company of the West was chartered, it may be doubted if the medal has any place in the series under notice.

The Company of the West survived the downfall of the "System," and the next piece to be issued was in 1723. The obverse has two Indians supporting a shield surmounted by a crown and bearing the arms of the *Compagnie des Indes*. One of the Indians is seated; the other leans upon the top of the shield. In place of a motto there is a scroll below the shield, inscribed COMP. DES INDES. On the reverse is another shield having the field azure or blue, on which are three fleurs-de-lis, argent (white); above is a crown. Legend, FLOREBO QUO FERAR (I shall flourish wherever I am carried.) It will be noticed that these arms closely resemble those already described as used by the first Company of the West, but they have three lilies, while that had but one. The date is 1723. This is a small leaden piece, about size 12. Zay (page 271) describes this and others of a somewhat similar character, which seem to have been used as tags by the Company.

A more elaborate medal was struck by the Company in the same year, having on the obverse an armorial device; the principal charge is triangular in form, the point upwards, an "ordinary" not used in English heraldry; in this is a river-god seated, typical of the Mississippi; he leans on a cornucopia and holds a paddle erect in his right hand; the field is vert or green, and has a chief azure, strewn with golden lilies. Above is a crown; two Indians armed with bows stand beside it as supporters. There is no legend, but the name of the Company in full and the date 1723 appear in exergue. Reverse, A ship under sail to left, similar to that on the last piece but one described above, which may explain the reason for Betts's assignment. Legend, SPERM AUGET OPESQUE PARAT (It adds to, or increases, hope and promotes wealth.) Size 20. (See Betts 113 and Zay 272.)

In 1733 a medal was struck, having on the obverse the King's bust to right, in armor, draped. J. C. ROETTIER on the truncation. Legend, LUDOVICUS XV. REX CHRISTIANISSIMUS. Reverse, A cornucopia and caduceus crossed, below, the inscription in seven lines, JUGENDIS | AMPLIORI ET FACILIORI | COMMERCIO GENTIBUS | EMPORIUM HOC | A FUNDAMENTIS EXSTRUXIT | SOCIETAS INDIARUM | GALLICA In exergue, MDCCXXXIII (The French Society of the Indies built this market place from its foundations, that the nations may be united in a more complete and ready intercourse. 1733.) Size 32; struck in various metals. (See the Catalogue of Dies, Medals, etc., in the French Mint: Paris, 1833, page 167.)

The last one which we mention is that described by Betts (No. 384), struck in 1748, having for the obverse a shield with the later arms of the *Compagnie des Indes Occidentales*, the last survivor of the schemes of Law. The device is a palm tree on a golden field, with two Indians armed with clubs as supporters, and a crown above. Legend, *PROTEGIT ET PASCIT* (He guards and nourishes it.) In exergue, 1748. The reverse has an armorial device which Betts thinks may be the arms of the city of Nantes, within a circle of love-knots, and a legend of somewhat uncertain interpretation, which seems to refer to the administration of M. Bellabre as mayor of that city. It was struck in silver and copper, size 18, and is rare. It seems quite probable that this is a mule, and the true and proper reverse may yet remain to be discovered.

The Company of the West continued to exist in a modified form for a half century longer, and possibly more; but the later medals, if any were struck, can hardly be claimed to have any connection with the "System."

A NEW ROUMANIAN COINAGE.

DURING the last few months the Belgian Mint has struck for Roumania thirty-two million pieces of the value of five, ten and twenty bani, of similar types in nickel; two million, seven hundred thousand pieces of five lei and one leu in silver, and about one hundred thousand pieces in gold, of denominations varying from twelve and a half to one hundred lei. The gold and silver coins have reeded edges, and correspond in size and weight to pieces of equivalent value struck by the Latin Union. The larger silver and the gold coins of five, twenty and one hundred lei bear on one side the portrait of Charles I as he appeared when he assumed the throne, in profile, facing the left; he wears the military uniform of a general-in-chief, with numerous Order-crosses on his breast. Over the left shoulder in small letters *A. MICH-AUX*, the name of the die-cutter of the Belgian Mint. Legend, *CAROL I DOMNUL ROMANEI* and in the exergue the value. On the opposite side there is a portrait of the King, and the legend *CAROL I REGE AL ROMANEI*; in exergue, the dates 1866-1906.

The fifty-lei piece has upon the obverse a portrait of the King, facing, mounted, riding to the right and wearing a military cloak. Legend, *CAROL I DOMNUL ROMANEI. 50 LEI.* On the reverse is a portrait of the King similar to that above described, with the legend *CAROL I REGE ROMANEI. 1866-1906.* Size, 40 mm. This is intended to displace the Austrian four-ducat pieces which are so frequently used for necklaces by Roumanian peasants.

The coins having values of twenty-five and twelve and a half lei display the younger portrait of the King, in uniform, as described; on the reverse is

the Roumanian eagle holding a cross in his beak, a sword in one talon and a sceptre in the other. Above, on a ribbon scroll, the motto PRIN STATORNICIE LA ISBINDA. In exergue, the value. Sizes, 30 and 20 mm. These coins were struck on the fortieth anniversary of the King's accession. The production of these various Jubilee coins, of which, as will be seen, the reverse is quite as important as the obverse, on a planchet only three-quarters of a millimetre in thickness, entailed great difficulties, and required quite as much practical as artistic skill, so that while they necessarily lack to some extent the usual high relief, yet they have been so admirably executed that they have the appearance of a greater relief than they actually possess, yet without detracting from their artistic workmanship. M. Michaux accomplished the solution of this problem to the great satisfaction of the Roumanian King, who honored him with the Order of the Star of Roumania.

COLUMBUS ON THE SAN SALVADOR COINAGE.

THE troubles in Central America between the smaller States recall the fact that the Republic of San Salvador is one of the few, if not the only one, among our South American neighbors, which has placed a portrait of Columbus on its official coinage. As the piece seems to have escaped the notice of the *Journal*, a description may be of interest. The obverse has a clothed bust of the great discoverer in profile to left; he wears the "slouch hat" of the period, and his hair, long and flowing, falls upon his shoulders. Legend, above, CHRISTOBAL COLON and below, near the lower edge, AMERICA CENTRAL; under the bust, curving to conform to the lower line, UN PESO Reverse: The arms of the State of San Salvador; a volcano rising from the shore of the ocean; above it is a semicircle of stars, and the sun is emerging on the left of the mountain. Crest, a radiated Liberty cap on an erect pole; two cornucopiae, their stems crossed, take the place of the conventional ribbon on which crests are usually placed. On each side of the shield are flags; that on the left has a union of stars on a crimson field and stripes of blue and white alternating, and that on the right has (in the arms, though the tinctures of course are not shown on the coin) a crimson field and a circle with the national arms, as described. The device on the last-mentioned flag is merely indicated. The armorial bearings are placed on two crossed palm branches. Legend, above, REPUBLICA DEL SALVADOR and below, completing the circle, 900 CAM. 1904

From a report of the Belgian Mint it appears that 450,000 of these pieces were struck in Brussels for the Republic, each having a weight of 25 grammes and a fineness of .900. The cornucopia has long been a favorite device on Central American coins, especially those of New Granada, Ecuador and other States of Colombia.

A. T. C.

SOME UNNOTICED INDIAN MEDALS.

IN a recent number of the *Revue Belge de Numismatique* our esteemed co-laborer M. Alphonse de Witte brings to the attention of American collectors the problem of identifying two medals presented to Indian chiefs in this country by Louis XIV, one of which dates from an earlier period (not of mintage but of presentation) than those described by Betts, or any other writer, so far as we have been able to discover. These are mentioned in a work entitled *Le livre des collectionneurs*, published in 1885 by M. Maze-Senzier, which gives a list of various medals offered as presents by the Kings of France from the year 1652 until the close of the reign of Louis XVI, and the names of their recipients.

This list is quite extensive, and is derived from official documents in the Archives of Foreign Affairs, hitherto unpublished; it contains notes upon numerous pieces of interest to collectors generally, but the work is almost unknown to numismatists. Two of those which he catalogues have particular reference to the American Indians. The first was a gold medal valued at 218 livres, presented "to the chief of the savages, à Benaquis [*sic*], (Canada), then at Paris," with a chain of gold. For "à Benaquis," etc., which from his spelling and punctuation the author seems to have understood to be the name of the chief, we should doubtless read "For the chief of the Abenakis savages," etc., that being the name of a well-known tribe of Indians occupying territory claimed by the French crown. The date under which it is placed shows that the gift was probably made in June, 1706.

Under date of June 1, 1710, we find that there were sent to M. de Vaudreuil, Lieutenant in Canada, forty silver medals bearing portraits of the royal family, to be presented to the savages, and having a value of 574 livres. These not improbably were similar to, if not identical with, that described by Betts (No. 75), which bears on the obverse the bust of the King, and on the reverse, portraits of the Dauphin, of Louis, Duke of Burgundy, Philip, Duke of Anjou, and Charles, Duke of Berri. Legend, FELICITAS DOMUS AUGUSTAE. But the date on that medal is 1693, seventeen years previous. This medal was struck in silver and copper, size 48, American scale. There was a smaller medal, size 26, similar to the preceding (see Betts 76), having the busts differently arranged, and the date 1686, which was struck in silver. Impressions of both these medals have been found in Canada, as we learn from Betts and Le Roux, and this fact seems to confirm the conjecture that one or more of them may have been among the forty mentioned above. It seems to be well established that medals of these types were sent to the Canadian officials from time to time, for the purpose of cementing the friendship between the French and their Indian subjects, of which McLachlan gives several instances.

On the 16th of August of the same year, "a gold medal of the royal family," valued at 131 livres, was presented to "Sieur Barnieres," captain of a privateer, at Martinique; this also was very likely similar to those above mentioned, but there is not sufficient evidence to identify it with certainty.

The closing years of the seventeenth century and the opening decade of the eighteenth, more than any other period of his reign, were marked by that luxurious display in which Louis XIV so greatly delighted. He had then reached the height of his glory. Colbert had replenished his treasury and done much toward making France the great colonial power of Europe. The arrogant Louvois, who followed him as Minister, continued the same course of procedure in advancing the interests of the colonies, and as a part of his policy in sustaining the arms of France in the long wars of the reign, constantly labored to impress his rivals with a due appreciation of French influence abroad. It was in furtherance of this that he arranged for the famous visits of special embassies to the court of the "Grand Monarch," which should add new lustre to his crown. In 1685 the Muscovite ambassadors presented themselves with an oriental obsequiousness which greatly flattered the King and his nobles; and about the same time a party of so-called diplomats from Siam attracted great attention in Paris. The incompetent Chamillart carried on the colonial schemes of his predecessors, though with less ability; and while we find no reference to the visit of the barbarian chieftain and his warriors from the French possessions in Canada, which seems to have occurred while Torey was Minister, in the interval between the death of Chamillart and the advent of Law, and of which the record above of the gift of the Abenakis medal is the only evidence that we have observed, there can be little doubt that their coming was planned with a similar motive to that which had actuated Louvois.

Not far from the time when the Abenakis chief appeared in Paris, a party of Indians from Missouri, with the daughter of a chief of their tribe, was induced by a French officer to visit that city, where they were objects of great interest. The men hunted stags in the Bois de Boulogne and performed Indian dances at the Italian theatre. The girl was baptized at Notre Dame. Her conversion, says Perkins, to whom we are indebted for an account of the incident, was soon followed by her marriage to a French sergeant. The Indian warriors were made happy by blue coats adorned with gold lace and embroidered hats, and the King sent gifts to the bride; but after they returned to Missouri, of which the sergeant had been made commander, the princess wearied of her husband, and he and his associates were all murdered by the savages.

Although Perkins, in his "France under the Regency," hints that the inspiration of the Eastern embassies came from the subjects of the King rather than from the wide extent of his fame, the policy which brought repre-

sentatives from the Western possessions of Louis to Paris and Versailles rested on a very different basis. The French officials in Canada had frequently decorated the leaders of their Indian allies with the glittering ornaments so dear to the savage heart, in the hope of increasing their loyalty to their distant ruler by a display of the portraits of the royal family on the breasts of his subjects on the banks of the St. Lawrence and the shores of the Great Lakes. By bringing some of their sachems to the capital, where they would be impressed with the wealth and magnificence of the King, it was hoped that the wondrous tales of what they had seen, which would be carried back to their homes, would not only strengthen the ties which bound Canada to France, but would also arouse new interest at home in the Franco-American colonies. The history of the relations between France and the Indian tribes, which continued to be friendly until the final overthrow of the French dominion in Canada, prove the policy of the French ministers to have been much wiser and more successful than that which was pursued by England and her colonies. We read of few experiences in Canada like those which led to the ceaseless strife that marked the first century of the settlers in New England. The well-known Franco-American jetons of Louis XV, 1751 and later, were the legitimate successors of the portrait medals of Louis XIV, though on somewhat different lines.

M.

THE SCARCITY OF PLATINUM.

Soon after the discovery of platinum in the mines of the Ural mountains (about 1822), the Russian Imperial Government found the precious metal accumulating in its treasury to so large an extent, that in 1827 it had become a serious question what disposition to make of it. Krankin, the Minister of Finance, proposed to use it for coinage, substituting it, to some extent, for the larger gold coins, for its intrinsic value was regarded as superior to that metal. While he had the matter under consideration he consulted the great German scientist, Alexander von Humboldt, asking his opinion of the expediency of the contemplated scheme. In reply, Humboldt expressed his doubts as to the wisdom of coining it, but approved an alternative suggestion of the minister that it might well be used for medals. Writing on the subject he said: "I am entirely of your opinion that the State must use its supply, in order to make memorial coins and medals of honor in place of the decorations now made of gold and silver. Perhaps your Excellency will propose in future that the crosses of the Orders which are so often given by his Majesty to native and foreign scientists and artists should be made of platinum. The use of this noble and purely Russian metal would easily dispose of the present supply, without causing either confusion or loss in the currency."

But this happy suggestion of the distinguished scientist did not commend itself to the minister, and the following year he began the endeavor to utilize the metal for coinage. In the course of the next eighteen years four and a quarter million roubles in value were struck in platinum; but the refractory character of the metal made it difficult for the mints to work it, except at large expense. The attempt to force it into circulation failed; the metal was little known, except to scientific men; it had never previously been used for coinage, and the pieces were reluctantly received by those who were expected to use them; its resemblance to the silver coins of the period also tended to make it unpopular, but most of all, the rapid depreciation in the intrinsic value of the metal as compared with gold,—there being at that time no demand for platinum in the arts, while the “precious metals” of gold and silver had been used for such purposes from the earliest times. In 1845 its coinage was discontinued, the value having fallen nearly one-half. Since that period most of the platinum coins have been absorbed by their conversion to mechanical purposes in chemical and electrical industries. The intrinsic value of the metal has within a few years rapidly appreciated, in consequence of the constantly increasing demand for such purposes, while the output—still chiefly confined to the mines in the Ural mountains—has made no corresponding expansion. The market price of platinum is now nearly twice that of gold, and as the industrial demand shows no falling off, seems likely to continue to increase.

Collectors who have examples of these precious coins in their cabinets can find a ready market for them at great advances over the prices they brought in auction rooms only a few years ago. A well-known Boston collector had the good fortune to pick up one of the smaller denominations in a broker's office not long ago, “as a nickel,” for a nickel! No doubt his prize was worth a hundred times what it cost him.

w.

VISIT OF CHINESE OFFICIALS TO THE BELGIAN MINT.

A DEPUTATION of Chinese officials under the leadership of the Duke Tsai-Tche, visited the Belgian Mint, some months ago. The Celestials were received by M. LeGrelle, the Belgian Commissioner, and M. Allard, Director, and inspected the operations with much interest. Their visit led to the striking of a commemorative medal, bearing on the obverse the portrait of King Leopold, and on the reverse a “balancier” or coining engine, surrounded by the inscription L.L. E.E. SHEN KUNG-YI, PAOCHUN, TSEN GEN, ET OUANG HANG VISITENT LA MONNAIE DE BRUXELLES 28 MAI 1906. (Their Excellencies Shen Kung-yi, etc., visited the Mint at Brussels, May 28, 1906.)

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XLI, p. 74.)

The following is worthy of mention.

V. THE UNITED STATES. A. *Personal.*

Dr. David Hayes Agnew (1818-1892), of Philadelphia.

2459. *Obverse.* Within laurel wreath, based on diamonds, the staff of Aesculapius, obliquely to right. Above, at left: 38 Below, at right: 83 Inscription: Presented to | Dr. D. Hayes Agnew | by his Medical Friends | In commemoration of his | 50th year in the Profession | April 24th, 1883 (engraved).

Reverse. Blank.

The wreath and staff are gold, attached by chains to a bar, from which is suspended a capital A in diamonds. 40. 70mm. In the collection of the College of Physicians of Philadelphia. Communicated by Dr. John M. Swan of that city.

XI. SWEDEN (continued). D. *Epidemics.*

Small Pox. Inoculation.

2460. *Obverse.* Upon a band entwined with crossed oak branches, tied by ribbon and with rosette above: CATH — CHARLOTTE — RIBBING.¹ Within: OB | INFANTES | CIVIUM SUEC. | FELICI AUSU | SERVATOS Exergue: 1756.

Reverse. A serpent-entwined altar, with patera upon it. Legend: SUBLATO JURE NOCENDI. Exergue: VARIOLORUM.

Silver, bronze. 20. 30mm. Berch, p. 366, No. 190; P. and R., p. 136, No. 373, fig. of reverse; Pfeiffer, 1896, p. 1, No. 373; Hildebrand, p. 221, No. 2. In the Boston collection.

Do. Vaccination.

2461. *Obverse.* Nude bust, to right. Beneath: M FRUMERIE Inscription: CARL XIII SVERIGES G OCH V · KONUNG (King of Sweden, the Goths and Vandals.)

Reverse. Within crossed branches tied by ribbon: FOER | BEFRAEMIAD (for encouraging) | VACCINATION

Silver. 27. 39mm. Edges beaded. P. and R., p. 149, No. 434; Pfeiffer, *loc. cit.*, p. 8, No. 434; Hildebrand, II, p. 297, No. 38. In the Government and Boston collections.

2462. *Obverse.* Togated bust with curly hair, to right. FRUMERIE · Inscription: CARL XIV JOHAN | SVERIGES NORRIGES G · OCH V · KONUNG

Reverse. As preceding.

Silver. 26. 38mm. Edges milled. Pfeiffer, *loc. cit.*, p. 8, No. 435a; Hildebrand, II, p. 365, No. 80. In the Government and Boston collections.

2463. As preceding, save: BEFRAEMJAD

Silver. 25. 35mm. *Ibid.*, II, p. 366, No. 81.

2464. As the last but one, save L · P · L · on obverse.

Silver. 25. 35mm. P. and R., p. 149, No. 435; Pfeiffer, *loc. cit.*, p. 8, No. 435.

¹ The lady commemorated above was the Countess de Geer (1721-1787), the first of the Swedish nobility to permit inoculation in their families. There were two other medals of her (Hildebrand, pp. 193, 221), but as they do not refer to this subject I do not give them.

2465. *Obverse.* Head, to right. Beneath: L · P · L · F · Inscription: OSCAR SVERIGES NORR · GOETH · O · VEND · KONUNG ·

Reverse. As preceding.

Silver. 25. 35mm. P. and R., p. 149, No. 436; Pfeiffer, *loc. cit.*, p. 8, No. 436; Hildebrand, II. p. 426, No. 57.

2466. *Obverse.* Head, to right. Beneath: L · A · Inscription: CARL XV · SVERIGES NORR · GOETH · O · VEND · KONUNG.

Reverse. As preceding.

Silver. 25. 35mm. P. and R., p. 149, No. 437; Pfeiffer, p. 8, No. 437.

2467. *Obverse.* Head, to right. Beneath: L · A · Inscription: OSCAR II SVERIGES NORR · GOETH · O · VEND · KONUNG.

Reverse. As preceding.

Silver. 25. 35mm. With loop. P. and R., p. 150, No. 438; Pfeiffer, p. 8, No. 438; Hildebrand, II, p. 525, No. 31. In the Boston collection.

F. 3. *Pharmacists.*

Oestersund.

2468. *Obverse.* Within field: E. | hjalmar | wikander Inscription: APOTEK ET HJORTEN I OESTERSUND Exergue, a star.

Reverse. Blank.

Brass. 16. 24mm. Edges milled. In the Boston collection.

The following is pathological.

2469. *Obverse.* Within a circle, bust to left, with mouth tube. Inscription: MEDALJ FOR STARKA LUNGOR | . MUISTORAHVA VAHVAISTA KEUNKOISTA . (The dots are quadrangular.)

Reverse. A dial face, with indices, and these divisions: $\frac{500}{\text{SVÄG}}$ — $\frac{1000}{\text{MEDEL}}$ — $\frac{1500}{\text{NORMAL}}$ — $\frac{2000}{\text{KRAFTIGT}}$ — $\frac{2500}{\text{M. STARKT}}$ — $\frac{3000}{\text{ABNORM}}$ — $\frac{3500}{\text{}}$

Tin. 16. 25mm. In the Boston collection.

Two allegorical medals may be mentioned.

2470. *Obverse.* CAROLVS XII · D. G. REX SVEC.

Reverse. S'IL DORT, IL FERA GVERI. IOH (John) XI. 12

Hildebrand, I, p. 567, No. 150.

2471. *Obverse.* As preceding.

Reverse. ON EST ENCORE INCERTAIN S'IL SERA GVERI

Ibid., p. 568, No. 149.

The Swedish medal of Dr. Charles Thomas Jackson, of Boston, discoverer of Sulphuric Ether as an anaesthetic, has already been described, No 197.

I shall now describe the medical medals of Austria.

XII. AUSTRIA. A. *Personal.*

Dr. Hans Adler (1844—), of Vienna.

2472. *Obverse.* Bust, to right. D^r HANS | ADLER AETAT : XLVIII At edge, to right: F · X · PAWLIK Inscription: COLLEGIS · OPTIME · MERITIS · DD^r CEL · 1867–1892

Reverse. Within beaded circle, bust, to right. AETAT : | XLIX D^r | J · HEIM At edge, to right: F · X · PAWLIK Inscription: SOCIETAS · MEDICORUM · REGIONUM · MERIDIONALIU · VIENN.

Bronze. 38. 56mm. *Mitth. des Clubs der Münz. u. Med. Freunde*, Feb., 1894, p. 20; Loehr, *Wiener Medailleure*, p. 36, No. 27. In the Government and University of Pa. collections.

See also Heim.

Dr. Eduard Albert (1841—), of Vienna.

2473. *Obverse*. Bust, to right. Behind: EDVARDVS | ALBERT In front, at edge: A · SCHARFF

Reverse. (rosette) PROFESSORI | CHIRURGIAE · CELEBERRIMO | PER · ANNOS · DECEM | IN | VNIVERSITATE · VINDOBONENSI | DOCENTI | VIRO · ET · DOCTRINA | ET · HVMANITATE | INSIGNI | MENTE · | MANVQVE | EXCELLENTI | DISCIPVLI · ET · ALVMNI | GRATISSIMI | PIETATIS · ERGO | DIE · II · MENSIS · MAI · MDCCCXCI

Silver, bronze. 38. 63mm. Edges beaded. Loehr, p. 24, pl. IX, No. 196. In the Government, Boston, University of Pa., and Avery collections.

2474. *Obverse*. As preceding, save that signature is on shoulder: A. Scharff 189— and on lower edge: A. R. (Alle Rechte) VORB(ehalten).¹

Reverse. Blank.

Bronze. 100. 160mm. In the Brettauer collection, now that of the University of Vienna.

2475. *Obverse*.

Reverse.

Bronze. Rectangular. 88. 140mm. By Scharff. *Ibid.*, p. 24, No. 196a.

Dr. Josef Georg Beer (1763–1821), of Vienna.

2476. *Obverse*. Bust, facing. Beneath: I. THEURING. F. Inscription: D^r JOSEPH GEORG BEER.

Reverse. K. K. STADT-ARMEN | AUGENARZT UND OEF | FENTL. PROFESSOR DER | THEORETISCH UND PRAC | TISCHEN AUGENHEILKUN | DE ZU WIEN | GEBOREN ZU WIEN AM | 23 DEC. 1763 | GESTORBEN AM | 11 APR. 1821.

Tin. 23. 37mm. Die badly cracked. Duisburg, p. 146, CCCXCVI; *Ibid.*, Cat., p. 40, No. 486. In the Government and Brettauer collections.

2477. *Obverse*. As preceding.

Reverse. Blank.

Tin. 24. 38mm. In the Brettauer collection.

Dr. Franz Bene (1775–1858), of Buda Pest.

2478. *Obverse*. Head, to left. Upon neck: I. D. BOEHM F. Inscription: BENE FERENCZ ORVOSTUDOR SZUEL. 1775. MEGN(ALT). 1858.

Reverse. Within wreath of medicinal plants: A | MAGYAR ORVOSOK | ES TERMESZETVIZSGA | LOK GYULESE ALAPI | TOTANAK ES MESZTO | RANAK HALA EM | LEKUL | 1863 (The Convention of the Physicians and Naturalists of Hungary in grateful remembrance of its founder and Nestor.)

Silver, bronze. 25. 40mm. Kluyskens Cat., p. 104, No. 11; Duisburg, Suppl. II, p. 15, CCLb; *Ibid.*, Cat., p. 57, No. 658; *Wien. Num. Monatsheft*, I, 44. In the Government and Boston collections.

Dr. Moritz Benedikt (1855—), of Vienna.

2479. *Obverse*. Bust, to left. Beneath: E. JELTSCH FEC — E. STANIEK FEC In-scription, above: D^r MORIZ BENEDIKT | PROFESSOR A. D. WIENER UNIVERSITÄT At right, perpendicularly: GEB. ZU EISENSTADT IN UNGARN 1835 Exergue: ZUR ERINNERUNG | AN SEINE 40. J. SCHRIFT STELLERISCHE | THÄTIGKEIT. 2. FEBRUAR. 1896.

Reverse. Blank.

Gilt, bronze. Rectangular. 27x38. 43x60mm. Chauffepié, Méd. et Plaq. modernes, p. 39, pl. XXXI, fig. 145. In the Government, Boston, and University of Pa. collections.

¹ The late Dr. Brettauer pointed out to me the similarity of this claim of copyright, to the C. P. C. (Cum Privilegio Caesaris) upon older medals. I wish again to acknowledge in the most emphatic way my constant obligations to Dr. B. for many years, for his suggestions and assistance, especially with regard to the Austrian medical medals.

Count Leopold von Berchtold (1759–1809), of Buchlau, Bohemia. Active against the plague.

2480. *Obverse*. Military bust, to left.

Reverse. Wreath of oak, and stars. DEM FREUND | DER HUMANITAET, | UND IHREM | OPFER

Silver. 26. 42mm. Donebauer, *Boehmischer Münzen*, No. 3269; *Ibid.*, *Boehmischer Privat-Münzen*, 5; Duisburg, p. 382.

Dr. Wenzel Beyer (1488–1526), of Karlsbad.

2481. *Obverse*. Bust, to left, with head bare. Inscription: WENCES BEYER MAEDI(CUS) NATIOE. BOEMVS AETATIS SVE 38 (rosette)

Reverse. In background, a smoking abyss into which Curtius, mounted, is springing. In front, a book upon which a skull; loose bones lying about. Legend: (rosette) IAM PORTVM INVENI SPES ET FORTVNA VALETE (rosette)

Silver, bronze, iron. Cast. 36. 56mm. Bayer, *Tractatus de Thermis Caroli IV*, 1614, fig.; De Carro, *Carlsbad, ses eaux minérales*, 1827, fig.; Bergmann, *loc. cit.*, I, pl. VIII, No. 32; Rudolphi, p. 19, No. 71; Kluyskens, I, p. 122; *Ibid.*, Cat., p. 84, No. 95; Duisburg, p. 93, CCLXIV, 1; *Ibid.*, Cat., p. 27, No. 330; Donebauer, No. 3274; *Boehmischer Privat-Münzen*, p. 14, pl. II, fig. 14. In the Government and Boston collections.

2482. *Obverse*. As preceding.

Reverse. Also, save 1526 just behind the horseman.

2483. *Obverse*. Bust facing and to left, with cap, and left hand on handle of sword. Inscription as in preceding.

Reverse. A bier, with skeleton. Above: (rosette) CVM PARITER | OMNIBVS MORI- ENDVM | NON TARDE SED CLARE | MORI OPTANDVM (rosette) Beneath: 1526 II D(ECEMBRIS).

Silver, bronze, iron. Cast. 32. 50mm. Beyer, *loc. cit.*, fig.; De Carro, *loc. cit.*; Bergmann, I, pl. VIII, No. 31; Rudolphi, p. 19, No. 72; Kluyskens, I, p. 122; *Ibid.*, Cat., p. 84, No. 95a; Duisburg, p. 93, CCCXIV, 2; *Ibid.*, Cat., p. 27, No. 331; Donebauer, No. 3273; *Boehm. Pr.-Münzen*, p. 14, pl. II, fig. 13. In the Government collection.¹

Dr. Theodor Billroth (1829–1894), of Vienna.

2484. *Obverse*. Head, to left. Upon neck: ST. SCHWARTZ Inscription: THEODORVS BILLROTH AETATIS SVAE LX | (rosette)

Reverse. Within laurel wreath bound above and below: MEDICO | ARTIFICI · VIRO | OPTIMO · PIETATE | CONIVNCTI | DISCIPLI ET SODALES | D · XXVI · APR · | MDCCCLXXXIX.

Gilt bronze. 40. 61mm. Loehr, p. 32, pl. XVIII, No. 14; Marx, *Moderne Medaille*, etc., pl. 22; *Chaufepié*, p. 60, pl. XLII, No. 217. In the Government and Boston collections.

2485. As preceding.

Bronze. 75. 120mm. Loehr, p. 32, No. 14^a.

2486. *Obverse*. Bust, facing and to left. Beneath: W. FITTNER. Inscription: THEODOR — BILLROTH

Reverse. Beneath a radiant star, a floating angel facing and holding band, upon which: ZUM ANDENKEN Beneath, chalice and drinking serpent with irradiated head, box of surgical instruments, and large palm branch. Below, at left: A. NEMECEK Inscription: GEB. ZU BERGEN 26. 4. 1829 — GEST. ABBAZIA 6. 2. 1894

Silver, bronze. 20. 32mm. Edge of reverse milled. *Mitth. des Clubs* (etc.) in *Wien.*, March, 1894, p. 468, No. 501. In the Government, Boston, and University of Pa. collections.

¹ Both of the above were mortuary, and were struck at the expense of Count von Schlick, a patient of Dr. Beyer's, who had been cured by a visit to Carlsbad.

Dr. Fr. Anton Brendel (), of Vienna.

2487. *Obverse*. Nude bust, laureated, to right. Beneath: I · N · WIRT · F · In-
scription: IOSEPHVS II · AVGVSTVS.

Reverse. BENE MERENTIBVS | DE ARTE MED · CHIRVRG · | PROEMIVM INSTITVIT · |
FR · ANTON · BRENDL · | CHIRVRG · MILIT · | MDCCLXXXV ·

Silver, tin. 25. 40mm. Széchény, Cat. Numorum Hungariae, I, p. 440; Duis-
burg, p. 134, CCCLIX, 1. In the Government and Brettauer collections. Rubbings
are in the Boston collection, from Dr. Brettauer of Trieste.

2488. *Obverse*. As preceding, save head more erect, curls more forward, and no
dot after inscription.

Reverse. BENE MERENTIBVS | DE | ARTE MEDICO-CHIRVR- | GICA | PRAEMIVM

Silver. 26. 43mm. Széchény, *loc. cit.*; Duisburg, p. 134, CCCLIX, 2.¹ In the
Brettauer collection.

See also under Medical Colleges, Vienna.

Dr. Josef Brettauer (1835-1905), of Trieste.

2489. *Obverse*. Spectacled bust, to right. At right edge, below: G. M. (Giu-
seppe Marin, of Trieste.)

Reverse. AL | GIVBILATO COLLEGA | GIVSEPPE BRETTAVER | OCVLISTA | PER DOT-
TRINA E PRATICA | CELEBRATISSIMO | I MEDICO PRIMARI | DEGLI SPEDALI CIVICI DI
TRIESTE | CON AFFETTO PROFONDO | E AMMIRAZIONE ALTISSIMA | — | MCMIV

Gold, bronze. 36. 57mm. In the Boston collection, the gift of the late Dr.
Brettauer.

Buch. See under Medical Societies, Vienna.

Cattho. See under Italy.

Crato. See Kraftheim, under Germany.

Dr. Cornelius Chyzer (), of Hungary.

2490. *Obverse*. Bust, to right, the hands upon a book. H. KAUTSCH. Above,
and to right: ETATIS. SUÆ. LXVII. Exergue: CORNELIUS CHYZER. MED. DR. COMMEMBR.
ACADEMIAE SCIENTIARUM. HUNG. PROTOMEDICUS. REGNI. HUNG.

Reverse. A girl drinking from a cup given her by Hygieia with serpent. H.
KAUTSCH. Exergue: IN MEMORIAM LISTR. II. OFFICII | SVI MDCCCXCIII — MDCCCIII.
GRATO | ANIMO DEDICANT. SOCII ET COLLEGAE.

Bronze, silvered. Curved. 20x37. 32x59mm. In the Government collection.

Count Dr. Leopold von Dittel (1815-), of Vienna.

2491. *Obverse*. Bust, to right. Upon shoulder: A. Scharff Inscription, behind:
LEOPOLDO | EQ · DE | DITTEL In front: MED · DOCT · | PROFES ·

Reverse. Above, a serpent drinking and entwined about a chalice. To right, up-
right crossed branches of oak and laurel tied by ribbon, upon left extremity of which:
AUXILIARE From the central loop hangs a notched shield upon which, above, a hand
holding a scalpel, and below, an edelweiss. Inscription, to left: VIRO | ARTE INPRIMIS |
CHIRVRGICA | DOCENDA EXERCENDA | PARITER INCLVTO | LXXX · ÆT · ANNVM | FELICI-
TER | TRANSACTVM | GRATVLANTES | D · D · | COLLEGÆ | DISCIPVLI AMICI | D · XV. MAI |
MDCCCXCV ·

Silver, gold, bronze. 37. 58mm. Edges beaded. *Mitth. des Clubs* (etc.) in
Wien, May, 1895, p. 56; Loehr, p. 25, pl. IX, No. 261; Schulman, Arnheim Cat., p.
97, No. 17; Chaufepié, p. 36, pl. XXIX, fig. 132, of obverse. In the Government,
Boston, and Avery collections.

2492. As preceding.

Bronze. 82. 130mm. Loehr, p. 25, No. 261a.

¹ The above are prize medals of the Medico-Chirur- by Dr. Brendel.
gical Military Academy at Vienna, which were founded

NOTES AND QUERIES.

A HIEROGLYPHICAL MEDAL?

At a recent meeting of the Boston Numismatic Society Mr. Horace L. Wheeler exhibited a medal of a somewhat mystical character, and well executed. The devices appear to be symbolical, but their significance is not apparent. Probably they have some local allusion, but whether to Tournai, Belgium (as suggested by the inscription), or Tours, France (as suggested by the *fleurs-de-lis*), is uncertain. There is a lofty tower of unknown date in the market-place of the former, and the famous towers of St. Martin and Charlemagne and those which form a part of the castle built by Henry II of England are conspicuous objects in the latter city. Should any of our readers be able to send us the interpretation of its meaning, we shall be glad to receive it.

Bronze medal $1\frac{3}{16}$ inch in diameter, the obverse bearing a castellated tower, resembling a chess rook, surrounded by a border containing at the top a small tower (similar to the main one) with a character on the left of it resembling T and on the right C with a bar above it like the bar of the T on the left. In the border to the left are three towers enclosed in circles. Corresponding to these on the right are three encircled *fleurs-de-lis*, and below are the letters T and S with a bar between them [T—S].

The reverse bears a cross springing from the angles of a rhomb and terminating in letters as follows: X, CC (combined), TE (combined), and H. All surrounded by a border bearing the inscription DE · TOURNAI and a ball (or circle) surmounted by a crown.

EDITORIAL.

THE JOURNAL OF NUMISMATICS—REMINISCENT.

THE present number completes the Forty-first volume of the *Journal of Numismatics*; beginning with the next volume the control returns to the American Numismatic Society of New York (the present name of what until recently was known as the American Numismatic and Archaeological Society), which founded the publication in 1866. The desire has been expressed that some account of the origin and history of the magazine should be printed, inasmuch as few of the present subscribers know anything of its beginnings, and also for the information of those members of the Society whose organ it is to be hereafter. The history of the *Journal*, if it could be given in detail, would be a history of American numismatics: the prospective change in ownership seems therefore to justify some reminiscences of its origin, as a matter of record, and these its senior Editor, who has been connected with it since 1871, has been asked to give. While the Numismatic and Antiquarian Society of Philadelphia appears to have been incorporated somewhat earlier than the American Numismatic Society, the latter claims, and we believe justly, to have been the first organized Society in the country devoted to the study of numismatics, its original members having subscribed to the By-laws April 6, 1858, almost fifty years ago; it has devoted more attention to coin-study than its sister body in Philadelphia, which has emphasized the antiquarian department rather than that of coins and medals, though by no means ignoring the latter.

It was at a meeting of the American Society held on the 8th of March, 1866, in the rooms of the "Society Library," University Place, New York City, that Mr. Joseph N. T. Levick, an enthusiastic collector, offered a Resolution that the "Society proceed to consider the practicability of publishing a monthly Journal of Numismatic and Archaeological intelligence, and that a special committee of five, to include the President, be appointed to take the matter into con-

sideration and report at the next regular meeting." It would be impossible now to determine whether the idea of the proposed magazine was suggested by a publication called "Norton's Literary Letter," conducted by Mr. Frank H. Norton, a few numbers of which, — four or five at most we are told — had appeared at intervals some years previous; the "Letter" contained an occasional article on numismatic subjects, but had long been discontinued when the proposal came before the Society for consideration. Mr. Levick, therefore, deserves the credit for the foundation of the first periodical devoted to the science in America.

Considerable discussion followed his suggestion, there being some doubt expressed as to the probability of adequate support for the proposed magazine, partly because of the limited membership of the Society, and partly because the field was as yet unexplored, though the desirability of such a journal was generally recognized. The Resolution was however adopted, and a committee was appointed, of which Mr. Levick was chairman, with Messrs. F. A. Wood (later and better known to collectors as Mr. Isaac F. Wood), Dr. George H. Perine, Vice-president, the Rev. William W. Seymour, and Mr. Norton, the President,¹ as his associates.

There were then two Numismatic Societies in New York, the American Numismatic and Archaeological Society (which for convenience we shall call the American Society in these notes), and the New York Numismatic Society, a few gentlemen holding membership in both. Shortly after the establishment of the *Journal* was proposed, the latter society voted to dissolve, turned its entire property over to the American Society, and a number of its members united with the latter, thus greatly strengthening it, for it was felt that the union thus accomplished would increase the interest in their favorite study. Until a few years previous — not more than ten, if we may accept the recollections of some of the older members — there had been no regular organization devoted to the study of coins and medals in the country. The publications of the American Antiquarian Society, having its headquarters in Worcester, Mass., the transactions of the various Historical Societies, the "Historical Magazine," and an occasional newspaper article, were the only sources to which those interested in coins and medals could turn for information.

At the Annual meeting of the American Society, held a fortnight later (March 22, 1866), the committee reported in favor of the project, and advised the appointment of a Publication Committee, and the "immediate prosecution of the enterprise." Their report was adopted, and Mr. Levick, Dr. Perine and the Treasurer, Mr. John Hanna, were appointed, with instructions to report a plan. April 12, following, the Committee submitted a plan, which was to issue a monthly periodical "of eight pages, large octavo, in double columns, at a subscription price of three dollars per annum . . . to be entitled 'American Journal of Numismatics and Bulletin of the American Numismatic and Archaeological Society.'"

The magazine retained this somewhat cumbersome name for four years, or until its ownership passed to the Boston Numismatic Society, when the last word of the title was changed to "Societies." In 1897, the "American Archaeological Society" having been recently founded, and undertaken the publication of a magazine under its own name, the last half of the title of the *Journal* was dropped out of courtesy to that body.

The first number of the new *Journal* appeared in May, 1866. Considering the subscription price, it was somewhat disappointing in its mechanical workmanship, being printed on a thin newspaper stock; but its contents were of interest to its readers, containing as it did, reports of the Proceedings of three numismatic societies, and a paper by President Norton on "Numismatics and Archaeology considered as Aids to History." There was a slight improvement in the appearance of the next number, which had among other papers of value, a portion of the valedictory address of Dr. Winslow Lewis, retiring President of the Boston Numismatic Society,

¹ Mr. Norton was at that time the Librarian of the American Numismatic and Archaeological Society in May, Brooklyn Mercantile Library, and had joined the American Numismatic and Archaeological Society in May, 1858.

which was incorporated on March 25, 1870. In this number began a "Descriptive Catalogue of the Copper and Base Metallic Currency issued in the several States of the United States, commencing in 1862, and ending in 1864." This list of "Copperheads," as it was called, was the first of the long series of similar descriptive articles for which the *Journal* has been noted for nearly half a century, and which have been received with marked approval, at home and abroad. Dr. Lewis's valedictory was completed in the July number, and a brief but excellent paper by Mr. Robert Hewitt, Jr., on American coins, and reports, were the principal features of the issue. Of the remaining numbers of the volume, it is enough to say that they showed no falling off; the usual reports of the proceedings of the various numismatic societies, Notes and Queries with their answers, and descriptive papers made up the contents.

As the year came to a close the Publishing Committee were obliged to report that the financial success of the *Journal* had not met their expectations, but it was decided to continue the publication, and the committee were authorized to increase the number of pages to sixteen, should they deem it expedient. In November of that year Prof. Charles E. Anthon was proposed for membership in the Society, and joined it at the next meeting. Prof. Anthon was the fortunate possessor of a fine cabinet of coins, and his familiarity with their history, his scholarly training, and his active interest in the science, brought new strength to the Society and to the *Journal*. He was at once appointed one of the editors of the second volume, having as his associates Dr. Perine and Mr. E. Y. Ten Eyck. Great improvements in the make-up ensued; the "double-column" plan was given up, and the general style which has since been followed was adopted. Better paper was used, and a far more attractive magazine from a typographic point of view was the result. The contributions from Prof. Anthon, Mr. Edward Cogan, Mr. Joseph J. Mickley and Mr. A. B. Sage, in this and the next two volumes, proved that there was no lack of interesting material to be obtained.

Prof. Anthon and Mr. Levick were the Publishing Committee for the third, and the same gentlemen, with Mr. Isaac F. Wood, conducted the fourth volume, most of the editorial work being done by Prof. Anthon. There were but few illustrations in these early volumes, but two or three photographic plates taken from original pieces, which were given, are worthy of special note. Other duties requiring the attention of Prof. Anthon, he found it impossible to give the magazine the care and attention which he felt was needful to insure its success, and the April number, which closed the fourth volume, contained the valedictory of the committee, and announced that thereafter the publication would be continued by the Boston Numismatic Society.

Beginning with the fifth volume the periodical became a quarterly, containing the same number of pages as its predecessors, and the price was reduced to two dollars. A Publication Committee consisting of Mr. Jeremiah Colburn, who had succeeded Dr. Lewis as President of the Boston Society, Mr. William S. Appleton, the Secretary, and Dr. Samuel A. Green, then Vice-president and now the President, was appointed. Some time later (in 1887) the present senior editor was added to the committee. The American Society pledged its aid at the beginning, and a cordial co-operation between the two societies has always existed. Mr. Appleton, like Prof. Anthon, had a superb cabinet, especially rich in early American coins and medals, in ancient coins, curious medieval issues, German Thalers, etc., and had for many years been a careful and enthusiastic student. He was ever ready to answer inquiries, and exhibitions of the choice examples of rare and valuable pieces from his collection gave zest to the meetings of the society, and valuable aid to the editors.

Mr. Colburn's extensive acquaintance with collectors in various parts of the country enabled him to enlist their aid in furnishing papers. Older subscribers will recall the articles contributed by Mr. W. E. DuBois, of the United States Mint in Philadelphia; Gen. Thruston, of Nashville; Mr. William Tasker Nugent, of Savannah; Mr. R. A. Brock, of Richmond; Dr. Robert Morris, of Lexington, Kentucky, on the Coins of the Grand Masters of Malta; Mr. H.

W. Holland, of Boston, on Centennial medals; Mr. J. Carson Brevoort, of Brooklyn, N. Y., on Early Spanish-American coins; Mr. A. C. Zabriskie, of New York, on Lincoln medals; Dr. Slafter on the Coinage of Sir William Alexander and the early copper pieces struck in Vermont and Northern New York, in the "Continental" period; Mr. R. W. MacLachlan, on Canadian issues; Hon. George M. Parsons, on the Franco-American jetons and medals, and the pieces issued during the French Revolution; Mr. H. C. Bolton, on Alchemists' medals; Mr. Appleton's exhaustive list of the coins of the United States Mint, the Washington, Franklin and other American medals; Mr. Thomas Warner, of Cohocton, New York, on Communion tokens; Mr. S. S. Crosby, on Colonials and the early issues of the United States Mint; Mr. Benjamin Betts on Spanish-American Proclamation pieces and the Imperial medals of Mexico; Mr. David L. Walter, on the medals of Comets, and others which we are sure will be readily recalled. In 1891 the health of Mr. Colburn obliged him to relinquish further active interest in the *Journal*, and Mr. Marvin assumed the charge, in which he has had the assistance of Mr. Low, as the representative of the American Society.

The articles of more than ordinary importance which have been given to the readers of the *Journal* under its present editors, we can only mention in a general way: the sudden and untimely death of Mr. Frank Sherman Benson, so sincerely regretted by all, brought to an abrupt conclusion his charming descriptions of the master-pieces of Greek art, shown on the Syracusan coinage. To Dr. Olcott, of Columbia University, we have been much indebted for his Notes on Undescribed Varieties of Roman Coins; from friends abroad — Dr. Weber of England, M. J. Adrien Blanchet of Paris, M. Alphonse DeWitte of Brussels, and M. Jean Svoronos of Athens, we have received sympathy and valuable aid. The interesting papers by M. Svoronos, on Star-types on Ancient Coins, and on "Britomartis," which he very kindly allowed us to translate for our pages, and other translations made expressly for the *Journal*, for example those on "How the Ancients engraved their Coin-dies," the curious "Judas Pennies," and other medieval pieces around which cluster some very singular traditions, have brought pleasant letters of appreciation. To more recent articles reference is needless.

Compared with the opportunities of numismatists abroad, American students have a limited field. There are no hoards of ancient Roman coins to be exhumed and identified; our colonial and national coinage had too recent an origin to require very exacting study; the heraldic devices and the portraits of the changing rulers which give so much fascination to the study of the coins of Great Britain and the Continental powers, find here no parallel; the various treatments of the head of Liberty, the cap she wears, the attitude of the eagle, or the number of berries in the olive wreaths on United States coins, do not specially appeal to advanced collectors. Such have naturally turned to the coins of the old world, and have been forced to traverse well-trodden fields, where there remains but little to be gleaned. For this reason the *Journal* has for many years given special attention to American medals, but without neglecting those contributions to the science which the scholars who conduct its sister periodicals are constantly making.

With the present number, those who for so long a period have sustained and conducted it, cease to control it. To the new owners we commit the magazine with the earnest hope for its continued prosperity, a greater interest in its objects, and a strong support; this we cannot doubt it will receive under the administration of the present officers of the American Numismatic Society, and the zeal of the greatly enlarged membership which that body to-day enjoys. For the present, the senior editor will remain in that position; he will be assisted by a publishing committee of the American Society, of which Messrs. Daniel Parish, Jr., Lyman H. Low, and Bauman L. Belden, will be the members. Their plans will probably be announced in the next number. To those whose cordial support has so long sustained the *Journal* our grateful thanks are tendered.

M.

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At mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.

— *Hor., Sat. 1, i, 60.*

BOSTON:
PUBLISHED QUARTERLY.

WILLIAM T. R. MARVIN, A. M.,
OF THE BOSTON NUMISMATIC SOCIETY.

LYMAN H. LOW,
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Contributions from those interested in the science will be cordially welcomed, and the largest possible liberty granted to correspondents; but the publication of such articles in the Journal cannot be held to be an endorsement by the Editors of the views expressed.

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At mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.

— *Hor., Sat. I, i. 66.*

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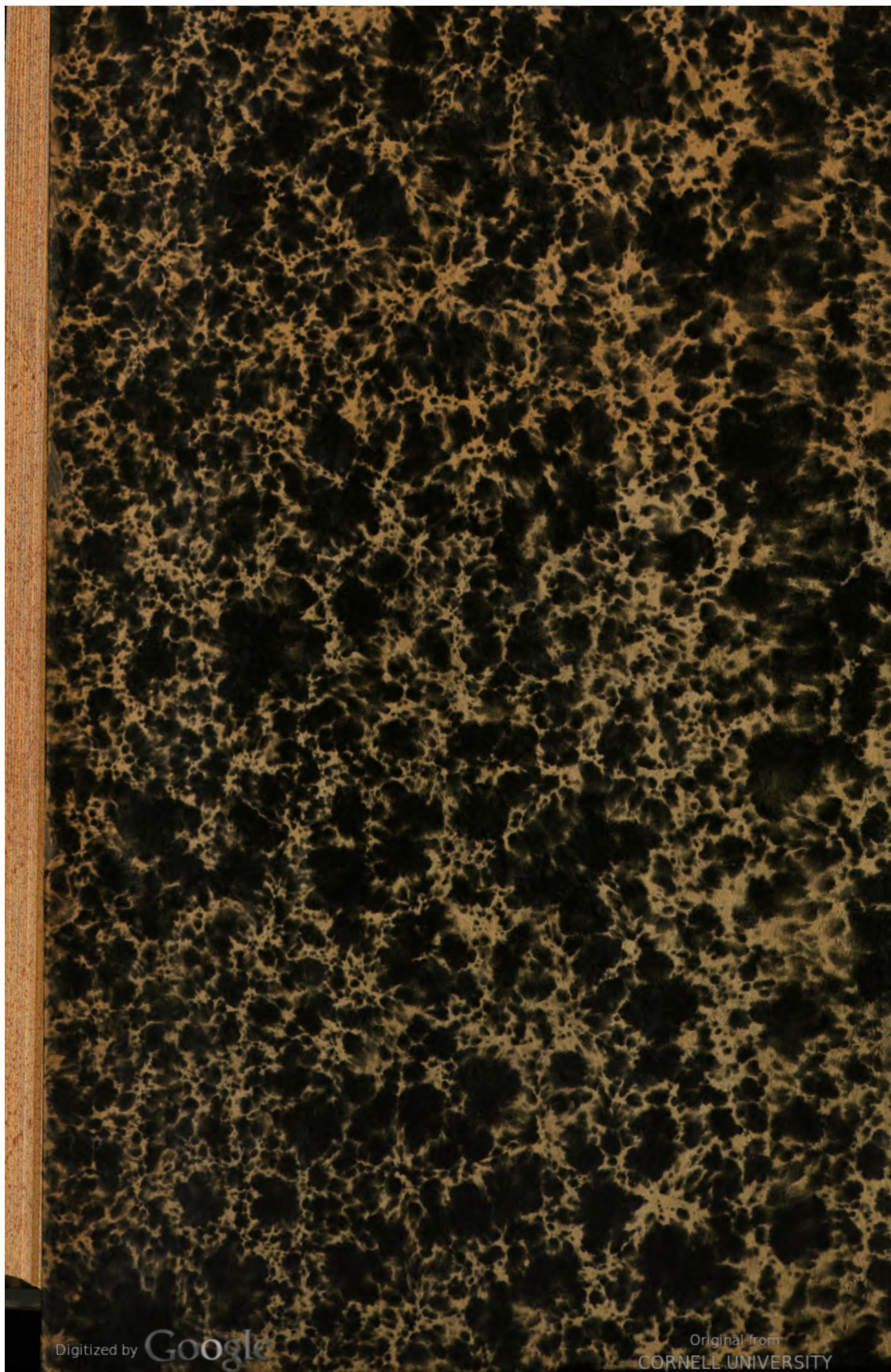
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